

SERBAN NICHIFOR

JEWISH INSPIRATED MUSIC

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SERBAN NICHIFOR

CRIES FROM EARTH TO HEAVEN

- MUSIC DEDICATED
TO THE HOLOCAUST MARTYRS -

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SABAM
IPI Name No 46376567

Prayer for Organ

GRAVE,
Rubato, Quasi ImprovisandoSh'ma Yisra'el ! Adonai Eloheimu, Adonai echad
[Hear Isra'el ! Adonai our God, Adonai is one]

Serban Nichifor

TO ORGAN VIRTUOSO FLORIN CHIRIACESCU

The musical score is written for three staves (treble, alto, and bass) and includes various musical notations such as dynamics (*ff*, *f*), articulation (*acc.*), and tempo markings (*allargando*, *Dramatico*). The piece is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into measures, with measure numbers 6, 10, and 14 indicated. The piece concludes with a final chord in the bass staff.

21 $\text{♩} = 66$

28 $\text{♩} = 70$ $\text{♩} = 74$ p.a p. affretando

31 $\text{♩} = 78$ $\text{♩} = 84$ $\text{♩} = 90$

34 $\text{♩} = 94$ $\text{♩} = 100$

The musical score is written for piano and consists of four systems of three staves each. The first system (measures 21-27) features a complex melodic line in the right hand with triplets and sextuplets, and a supporting bass line. The second system (measures 28-30) includes the instruction 'p.a p. affretando' and continues the melodic development. The third system (measures 31-33) shows a further increase in tempo and complexity. The fourth system (measures 34-36) concludes with trills and a final melodic flourish. The score is marked with various articulations and dynamics, including 'p.a p. affretando'.

42 *tr* $\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 80$ 6 6

46 $\text{♩} = 85$ 6 $\text{♩} = 90$ 6 $\text{♩} = 95$ 6 6

fff

accelerando

49 $\text{♩} = 100$ $\text{♩} = 80$ $\text{♩} = 60$ *tr*

Maestoso

attacca

Detailed description: This musical score is for piano, spanning measures 42 to 52. It is written for three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat). The time signature is 3/2. Measure 42 features a trill in the Treble staff, followed by a half note. The Middle staff has a whole note chord. The Bass staff has a half note. Measure 43 has a half note in the Treble staff, a whole note chord in the Middle staff, and a half note in the Bass staff. Measure 44 has a half note in the Treble staff, a whole note chord in the Middle staff, and a half note in the Bass staff. Measure 45 has a half note in the Treble staff, a whole note chord in the Middle staff, and a half note in the Bass staff. Measure 46 has a half note in the Treble staff, a whole note chord in the Middle staff, and a half note in the Bass staff. Measure 47 has a half note in the Treble staff, a whole note chord in the Middle staff, and a half note in the Bass staff. Measure 48 has a half note in the Treble staff, a whole note chord in the Middle staff, and a half note in the Bass staff. Measure 49 has a half note in the Treble staff, a whole note chord in the Middle staff, and a half note in the Bass staff. Measure 50 has a half note in the Treble staff, a whole note chord in the Middle staff, and a half note in the Bass staff. Measure 51 has a half note in the Treble staff, a whole note chord in the Middle staff, and a half note in the Bass staff. Measure 52 has a half note in the Treble staff, a whole note chord in the Middle staff, and a half note in the Bass staff. The score includes various musical notations such as trills, slurs, and dynamic markings.

CRIES FROM EARTH TO HEAVEN

Andante Cantabile, Ben Sostenuto

Serban NICHIFOR

This page of the musical score is for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the woodwinds and reeds at the top, followed by brass instruments, and the strings at the bottom. The score includes musical notation, dynamics (ff, mf, f, r), and performance instructions like "appassionato" and "simile".

The instruments listed on the left side of the page are:

- F1
- F2
- Ob1
- Ob2
- Cl1
- Cl2
- Fg1
- Fg2
- Cr1-3
- Cr2-4
- Tb1
- Tb2
- Tn1-2
- Tn3
- Camp
- Timp
- Org
- V1
- V2
- VI
- Vlc
- Cb

149

F1

F2

Ob1

Ob2

Cl1

Cl2

Fg1

Fg2

Cr1-3

Cr2-4

Tb1

Tb2

Tn1-2

Tn3

Camp

Timp

Org

V1

V2

VI

Vlc

Cb

26

$J = 64$

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Fg1

Fg2

Cr1-3

Cr2-4

Tb1

Tb2

Tn1-2

Tn3

Camp

Timp

Org

V1

V2

VI

Vlc

Cb

32 J = 70

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Fg1

Fg2

Cr1-3

Cr2-4

Tb1

Tb2

Tn1-2

Tn3

Camp

Timp

Org

V1

V2

VI

Vlc

Cb

SOLO

ff appassionato

p

mf

f

mf molto cantabile

mf tremolo

f tremolo

ord. *ff* appassionato

ord. *ff* appassionato

ord. *ff* appassionato

ord. *ff* appassionato

ord. *ff* appassionato

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are: Fl1, Fl2, Ob1, Ob2, Cl1, Cl2, Fg1, Fg2, Cr1-3, Cr2-4, Tb1, Tb2, Tn1-2, Tn3, Camp, Timp, Org, V1, V2, Vi, Vic, and Cb. The musical notation is written on staves, with various notes, rests, and dynamic markings. Key markings include "SOLO" and "ff" (fortissimo). The score is organized into measures, with a vertical line indicating the progression of time. The overall layout is clean and professional, typical of a printed musical score.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fl1, Fl2), Oboes (Ob1, Ob2), Clarinets (Cl1, Cl2), Bassoons (Fg1, Fg2), Horns (Cr1-3, Cr2-4), Trombones (Tb1, Tb2), Trumpets (Tn1-2, Tn3), Cymbals (Camp), Timpani (Timp), Organ (Org), Violins (V1, V2), Viola (VI), Violoncello (Vlc), and Double Bass (Cb). The score includes musical notation, dynamics (mf, mp, f), and a 'SOLO' marking for the Violins.

76

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Fg1

Fg2

Cr1-3

Cr2-4

Tb1

Tb2

Tn1-2

Tn3

Camp

Timp

Org

V1

V2

Vi

Vlc

Cb

82

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Fg1

Fg2

Cr1-3

Cr2-4

Tb1

Tb2

Tn1-2

Tn3

Camp

Timp

Org

V1

V2

VI

Vlc

Cb

SOLO

mf

f

93 $\text{♩} = 80$

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Fg1
Fg2
Cr1-3
Cr2-4
Tb1
Tb2
Tn1-2
Tn3
Camp
Timp

POCO A POCO ANIMANDO

Org
V1
V2
VI
Vlc
Cb

106

$J = 84$ $J = 78$

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Fg1

Fg2

Cr1-3

Cr2-4

Tb1

Tb2

Tn1-2

Tn3

Camp

Timp

PESANTE

Org

V1

V2

VI

Vlc

Cb

117

Fl1 $\text{♩} = 74$ $\text{♩} = 70$ $\text{♩} = 60$

Fl2

Ob1

Ob2

Cl1

Cl2

Fg1

Fg2

Cr1-3

Cr2-4

Tb1

Tb2

Tn1-2

Tn3

Camp

Timp

Org

V1

V2

VI

Vlc

Cb

129

J = 35 J = 30 J = 50 J = 40

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Fg1

Fg2

Cr1-3

Cr2-4

Tb1

Tb2

Tn1-2

Tn3

Camp

Timp

Organo Pleno

Org

Bucarest, 17-VI-2007
orch.9-VII-2008

V1

V2

VI

Vlc

Cb

ff

f

ord.

tremolo



Serban Nichifor

Composer, Interpreter, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology
Theology Faculty, University of Bucharest
International courses of composition at Darmstadt, Weimar, Breukelen and Munchen
USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);
Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)
Vice-president of the ROMANIA-BELGIUM Association
Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC
FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, ... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY
Associate: SABAM - IPI code of the artist : I-000391194-0
Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm>

About the piece



Title: ELI / MY GOD [Dedicated to Nesa Mona Marcu]
Composer: Nichifor, Serban
Copyright: Copyright © Serban Nichifor
Publisher: Nichifor, Serban
Instrumentation: Voice Sopran (or Tenor), piano (or organ)
Style: Religious - Sacred

Serban Nichifor on [free-scores.com](https://www.free-scores.com)



- listen to the audio
- share your interpretation
- comment
- contact the artist

MY GOD -
- A Walk To Caesarea -
for Soprano (or Tenor), Piano and Organ (ad lib.)
Dedicated to Nesa Mona Marcu

Faithfully

Text: Hannah Szenes (1921-1944)

Music: Serban Nichifor (b.1954)

$\text{♩} = 90$

The musical score is written for Soprano (or Tenor), Piano, and Organ. It is in 6/4 time with a tempo of 90 beats per minute. The key signature has one sharp (F#). The score is divided into two systems. The first system consists of three measures. The Soprano part has rests. The Piano part features a melody in the right hand and a bass line in the left hand, both marked *mf*. The Organ part provides harmonic support with chords in the right hand and sustained notes in the left hand, also marked *mf*. The second system also consists of three measures. The Soprano part enters with the lyrics "E - li, E - li, My - God, My - God,". The Piano part continues with its melody, marked *f*. The Organ part continues with its harmonic support, marked *f*. A double bar line is placed at the beginning of the second system.

mf

f

E - li, E - li,
My - God, My - God,

E - li, E li, she - lo yi - ga - meir l' - o -
 My - God, My God, I pray that these things ne - ver

- lam: Ha chol v' - ha yam, rish rush shel ha ma - yim, b'
 end: the sand and the sea, the rush of the wa - ters, the

rak ha - sha ma - yim, t'fi lat ha - a dam Ha - chol v' - ha -
 crash of the hea - vens, the prayer of the heart. The sand and the

The first system of the musical score consists of three measures. The vocal line (top staff) features a melody with eighth and quarter notes, including a fermata over the final measure. The piano accompaniment (middle and bottom staves) includes arpeggiated chords in the right hand and sustained chords in the left hand, with a fermata over the final measure.

yam, rich - rush shel ha ma - yim, b' rak, ha - sha ma
 sea, the rush of the wa - ters, the crash of the hea

The second system also consists of three measures. It begins with a first ending bracket (marked '1') over the first two measures. The vocal line continues the melody, and the piano accompaniment maintains the arpeggiated texture. The system concludes with a key signature change to one sharp (F#) in the final measure.

yim., t'fi lat ha a - dam.
 vens, the prayer of the heart.

ma - yim, b'
 wa - ters, the

The first system of the musical score consists of three measures. The vocal line (top staff) has lyrics in Hebrew. The piano accompaniment (middle and bottom staves) features a flowing melody in the right hand and a more static bass line in the left hand. A repeat sign is present at the end of the first measure.

rall. $\text{♩} = 64$ $\text{♩} = 60$ $\text{♩} = 50$

rak, ha - sha ma yim, t'fi lat prayer ha of a the dam heart
 crash of the hea - vens, the

The second system of the musical score consists of three measures. The tempo markings are $\text{♩} = 64$, $\text{♩} = 60$, and $\text{♩} = 50$. The vocal line (top staff) has lyrics in Hebrew. The piano accompaniment (middle and bottom staves) features a flowing melody in the right hand and a more static bass line in the left hand. A repeat sign is present at the end of the first measure.

20-V-2021

ELI / MY GOD
HOMAGE TO HANNAH SZENES (1921-1944)
for Flute and Piano

Faithfully

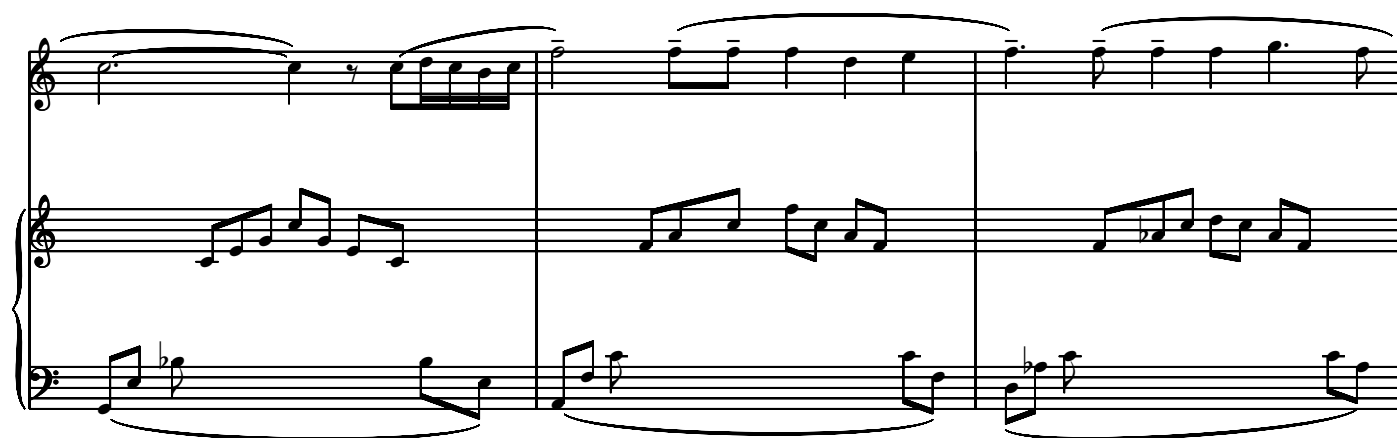
Serban Nichifor

$\text{♩} = 90$

mf

mf

mf



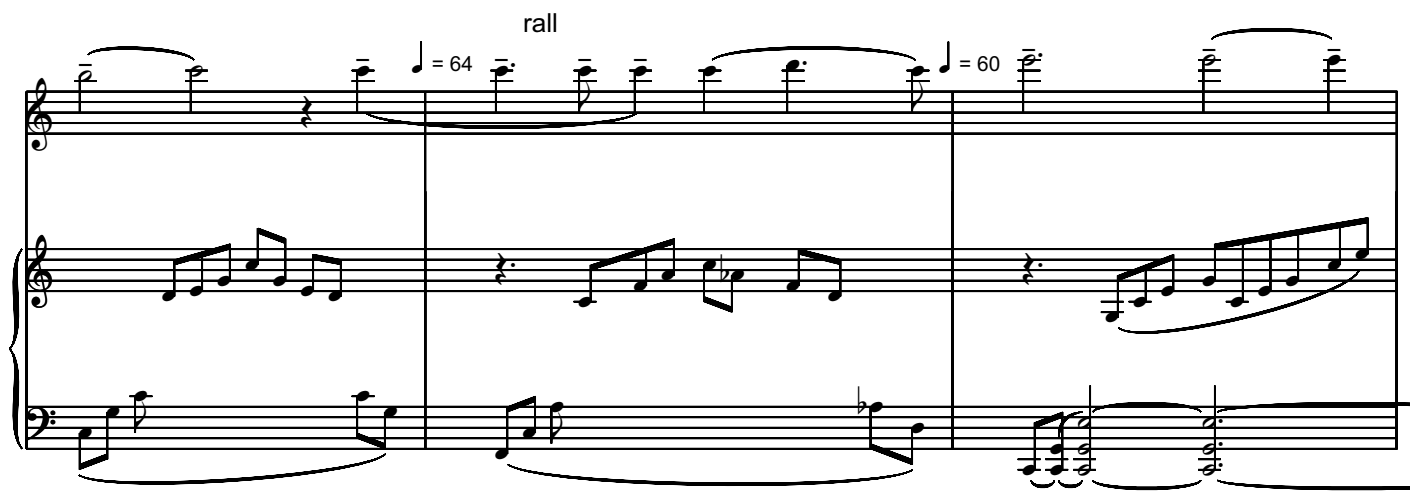
The first system of musical notation consists of three staves. The top staff is a single treble clef with a melodic line featuring eighth and quarter notes, some beamed together, and a final half note. The middle and bottom staves are joined by a brace on the left, indicating a piano accompaniment. The middle staff has a treble clef and contains a continuous eighth-note pattern. The bottom staff has a bass clef and contains a continuous eighth-note pattern, often beamed in pairs.

The second system of musical notation also consists of three staves. The top staff continues the melodic line from the first system, including a triplet of eighth notes. The middle and bottom staves continue the piano accompaniment with their respective eighth-note patterns. The notation includes various accidentals and phrasing slurs.

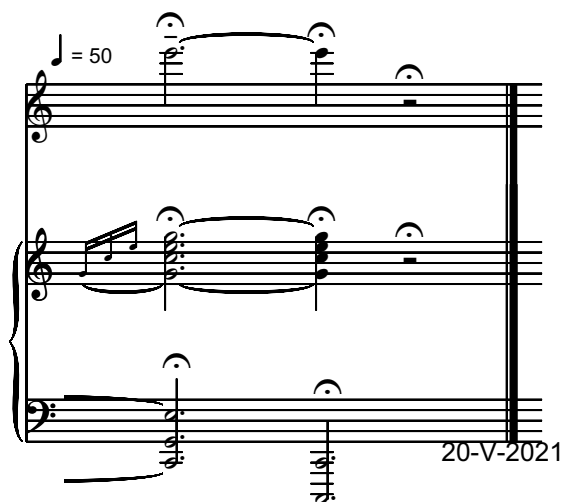
The third system of musical notation consists of three staves. The top staff features a more complex melodic line with beamed sixteenth notes and slurs. The middle and bottom staves continue the piano accompaniment. The bottom staff includes a flat accidental (b) on one of its notes.



The first system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef, featuring a series of eighth and sixteenth notes with various accidentals, including a double sharp. The middle and bottom staves are grouped by a brace on the left and represent the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble.



The second system of musical notation continues the piece. It includes a tempo change marked "rall" (rallentando) above the staff. The tempo is indicated as $\text{♩} = 64$ and then $\text{♩} = 60$. The notation shows a continuation of the melodic and accompanimental themes from the first system, with some changes in the piano part's texture.



The third system of musical notation shows the final measures of the piece. The tempo is marked as $\text{♩} = 50$. The notation includes a double bar line at the end of the system. The piano part features a final chord in the bass and a melodic phrase in the treble. The date "20-V-2021" is written at the bottom right of the system.

ELI / MY GOD
HOMAGE TO HANNAH SZENES (1921-1944)
Flute Part

Serban Nichifor

Faithfully
♩ = 90

The musical score is written on ten staves. It begins with a tempo marking of ♩ = 90 and a dynamic marking of *mf*. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and ties throughout the piece. The score concludes with a 'rall' marking and a final tempo of ♩ = 50.



Serban Nichifor

Composer, Interpreter, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology
Theology Faculty, University of Bucharest
International courses of composition at Darmstadt, Weimar, Breukelen and Munchen
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Selected Works

OPERA, ... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY
Associate: SABAM - IPI code of the artist : I-000391194-0
Artist page : www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm

About the piece



Title: ELIE WIESEL In Memoriam, 3 july 2016
Composer: Nichifor, Serban
Copyright: Copyright © Serban Nichifor
Publisher: Nichifor, Serban
Instrumentation: Electroacoustic
Style: Modern classical

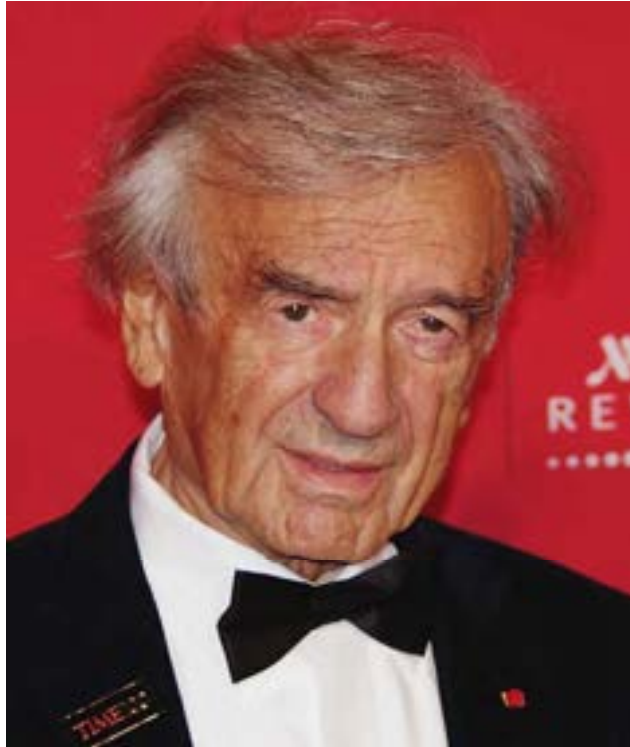
Serban Nichifor on free-scores.com



- listen to the audio
- share your interpretation
- comment
- contact the artist

Serban Nichifor

ELIE WIESEL In Memoriam, 3 july 2016



Motto:

"This is what we must do -- not to sleep well when people suffer anywhere in the world. Not to sleep well when someone's persecuted. Not to sleep well when people are hungry all over here or there. Not to sleep well when there are people sick and nobody is there to help them. Not to sleep well when anyone somewhere needs you. You don't sleep well. And for this... we are very grateful to you."

Elie Wiesel, 'Don't Sleep Well When People Suffer', 2012 William O. Douglas Award

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ELIE WIESEL In Memoriam, 3 July 2016

Tempo = 75

Serban Nichifor

$\text{b}^{\flat} \frac{3}{4} \text{C}$	Bb9	C	Bb9sus	
C	Ab/C	Bb/C 7a	Db/C	
Ab/C	Bb/C	C2	Bb7	
F/C	Db/F	Bb/F	Bm/F	
Bbm/F	Bbdim/Gb	Fsus	F7	
Bb 2a	Ab9	Bb	Ab9sus	
Bb	Gb/Bb	Ab/Bb 2/a	B/A#	
Gb/Bb	Ab/Bb	Bb2	Ab7	
Eb/Bb	B/D#	Ab/Eb	Am/D#	
Abm/Eb	Abdim/E	Ebsus	Bdim/G G7	
C	C			

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ELIE WIESEL In Memoriam, 3 july 2016**Lontano e Dolce****Serban Nichifor**

♩ = 75

Strings

Guitar

Piano

Bass

mf

The musical score is written for five instruments: Strings, Guitar, Piano, and Bass. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is marked as 75 beats per minute. The dynamics are marked as mezzo-forte (mf). The score is divided into five systems, each corresponding to an instrument. The strings and bass play a simple harmonic progression. The guitar plays a rhythmic pattern of eighth notes. The piano plays a complex, arpeggiated pattern.

10

Strings

Guitar

Piano

Bass

This musical score is for measures 10 through 19 of a piece. It features four staves: Strings, Guitar, Piano, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Strings staff begins with a measure rest and then plays a series of half notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, and E1. The Guitar staff plays a sequence of chords: G2-B2, G2-A2, G2-B2, G2-A2, G2-B2, G2-A2, G2-B2, G2-A2, G2-B2, G2-A2, and G2-B2. The Piano staff plays a sequence of chords: G2-B2, G2-A2, G2-B2, G2-A2, G2-B2, G2-A2, G2-B2, G2-A2, G2-B2, G2-A2, and G2-B2. The Bass staff plays a sequence of half notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, and E1.

20

Strings

Guitar

Piano

Bass

This musical score page contains measures 20 through 28 of a piece. It is arranged in a system with four staves: Strings, Guitar, Piano, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Strings staff uses a treble clef and features a series of half notes. The Guitar staff uses a treble clef and contains a complex pattern of chords and single notes. The Piano staff uses a treble clef and features a complex pattern of chords and single notes. The Bass staff uses a bass clef and features a series of half notes.

29

Strings

Guitar

Piano

Bass

This musical score page contains measures 29 through 36 of a piece. It is arranged in a system with four staves: Strings, Guitar, Piano, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Strings staff features a melodic line with eighth and quarter notes. The Guitar staff plays a rhythmic accompaniment of chords, mostly on the off-beats. The Piano part has a complex texture with multiple voices in both hands, including chords and moving lines. The Bass staff provides a steady harmonic foundation with half and quarter notes.

38 *f*

Strings

Guitar

Piano

Bass

f

46

Strings

Guitar

Piano

Bass

This musical score page contains measures 46 through 54. It is arranged in four systems, each with a grand staff (treble and bass clef). The instruments are Strings, Guitar, Piano, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Strings part consists of sustained chords. The Guitar part features a rhythmic pattern of eighth notes and chords. The Piano part has a more complex melody with triplets and chords. The Bass part provides a steady accompaniment with eighth notes.

55

Strings

Guitar

Piano

Bass

This musical score page contains measures 55 through 62. The score is written for four instruments: Strings, Guitar, Piano, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The Strings part is in the treble clef, playing a series of chords. The Guitar part is in the treble clef, playing a series of chords. The Piano part is in the treble clef, playing a series of chords. The Bass part is in the bass clef, playing a series of chords. The score is written in a standard musical notation style.

6 4

Strings

Guitar

Piano

Bass

This musical score is for measures 6 and 4. It features four staves: Strings, Guitar, Piano, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The Strings staff uses a treble clef and contains a series of chords and single notes. The Guitar staff uses a treble clef and contains a series of chords and single notes. The Piano staff uses a treble clef and contains a series of chords and single notes. The Bass staff uses a bass clef and contains a series of chords and single notes. The score is written in a standard musical notation style with a common staff layout.

73

Strings

Guitar

Piano

Bass

mf

mf

mf

mf

mf

mf

mf

82

Strings

Guitar

Piano

Bass

This musical score page contains measures 82 through 90. It is arranged in a system with four staves: Strings, Guitar, Piano, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Strings staff uses a treble clef and contains half notes. The Guitar staff uses a treble clef and contains chords, mostly on the first four strings. The Piano staff consists of a right-hand part with eighth-note chords and a left-hand part with half notes. The Bass staff uses a bass clef and contains half notes.

91

Strings

Guitar

Piano

Bass

This musical score page contains measures 91 through 100. It is arranged in a system with four staves: Strings, Guitar, Piano, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The Strings staff uses a treble clef and contains half notes. The Guitar staff uses a treble clef and contains chords, mostly sustained. The Piano staff has two parts: the upper part uses a treble clef and contains chords and moving lines, while the lower part uses a bass clef and contains sustained chords. The Bass staff uses a bass clef and contains a simple line of half notes.

100

Strings

Guitar

Piano

Bass

This musical score page contains measures 100 through 108. It features four staves: Strings, Guitar, Piano, and Bass. The key signature is B-flat major (two flats). The Strings staff uses a treble clef and contains mostly half notes. The Guitar staff uses a treble clef and contains chords and some eighth notes. The Piano staff uses a treble clef and contains complex chordal textures, including a triplet in measure 100. The Bass staff uses a bass clef and contains mostly half notes. The measures are separated by vertical bar lines.

109

Strings

Guitar

Piano

Bass

This musical score page contains measures 109 through 116. It is arranged in a system with four staves: Strings, Guitar, Piano, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Strings staff uses a treble clef and contains half notes. The Guitar staff uses a treble clef and contains chords, mostly on the first four strings. The Piano staff has two staves (treble and bass clefs) and contains chords and some eighth-note patterns. The Bass staff uses a bass clef and contains half notes.

118

Strings

Guitar

Piano

Bass

This musical score page contains measures 118 through 122. It features four staves: Strings (top), Guitar, Piano, and Bass (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 118 shows the Strings playing a half note G4, while the Guitar, Piano, and Bass are silent. In measure 119, the Strings play a half note G4, the Guitar plays a half note G4, the Piano plays a half note G4, and the Bass plays a half note G3. Measure 120 shows the Strings playing a half note G4, the Guitar playing a half note G4, the Piano playing a half note G4, and the Bass playing a half note G3. Measure 121 shows the Strings playing a half note G4, the Guitar playing a half note G4, the Piano playing a half note G4, and the Bass playing a half note G3. Measure 122 shows the Strings playing a half note G4, the Guitar playing a half note G4, the Piano playing a half note G4, and the Bass playing a half note G3. The score ends with a double bar line at the end of measure 122.

3-VII-2016

EL MALEI RACHAMIM
for Cello and Organ (or Piano)

Pioso

Serban Nichifor

$\text{♩} = 60$

mf

f

x2 - ottava alta (ad lib.)

7

5

3

11

15

Measures 15-16 of a musical score. The top staff (bass clef) features a rapid sixteenth-note melody with slurs and ties. The middle staff (treble clef) contains sustained chords with slurs. The bottom staff (bass clef) has a simple eighth-note accompaniment.

17

Measures 17-21 of a musical score. Measure 17 has a first ending bracket. Measure 18 has a triplet marked with a '3' and an accent. Measures 19-21 show a progression of chords in the middle staff and a moving bass line in the bottom staff.

22

Measures 22-24 of a musical score. Measure 22 includes a 'rall.' marking and a tempo change from 50 to 40. Measure 23 features a 'ff' (fortissimo) dynamic. Measure 24 includes '(Piano - tremolo)' markings for the middle and bottom staves. The score ends with a double bar line.

25-I-2017

EL MALEI RACHAMIM
for Cello and Organ (or Piano)
Cello Part

Pioso

Serban Nichifor

$\text{♩} = 60$

f x2 - ottava alta (ad lib.)

7

11

15

17

22

rall.

ff

Little Fantasy On
AM YISRAEL CHAI
for Violin, Cello and Piano

DECISO

Serban Nichifor

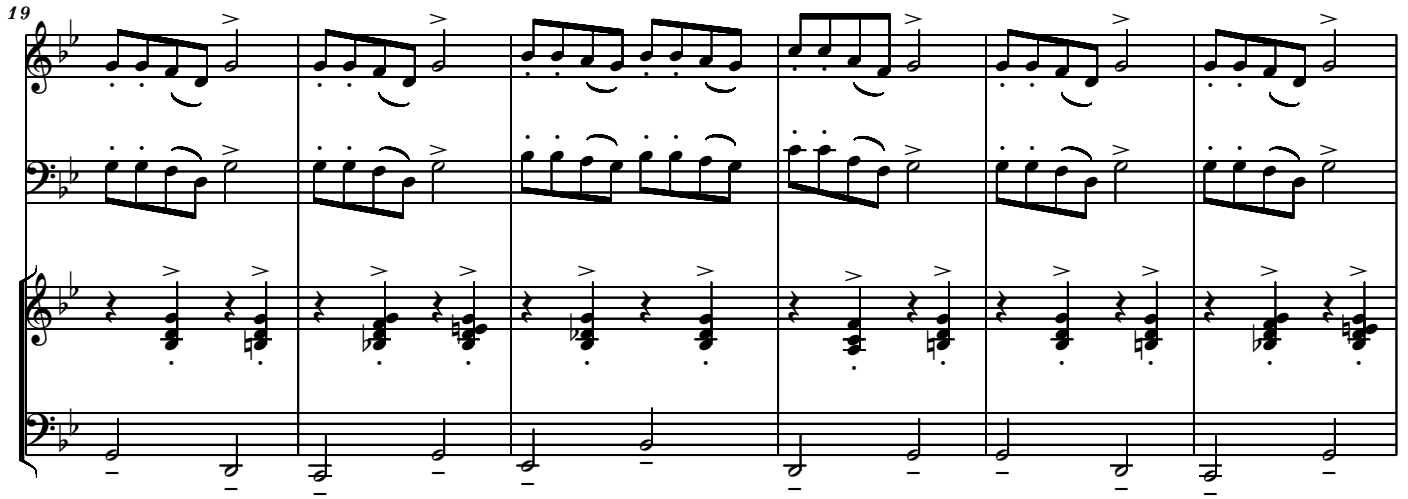
The musical score is written for Violin, Cello, and Piano. It is in 3/4 time, with a tempo marking of $\text{♩} = 80$. The key signature has two flats (B-flat and E-flat). The score is divided into three systems, each containing staves for Violin, Cello, and Piano.

System 1 (Measures 1-6): The Violin and Cello parts begin with a *ff* (fortissimo) dynamic, playing eighth-note patterns with accents. The Piano part starts with a *ff* dynamic, playing a series of chords. The dynamic changes to *f* (forte) in measure 2. The Piano part changes to *mf* (mezzo-forte) in measure 2.

System 2 (Measures 7-12): The Violin and Cello parts continue with eighth-note patterns. The Piano part continues with chords, maintaining the *mf* dynamic.

System 3 (Measures 13-18): The Violin and Cello parts continue with eighth-note patterns. The Piano part continues with chords, maintaining the *mf* dynamic.

19



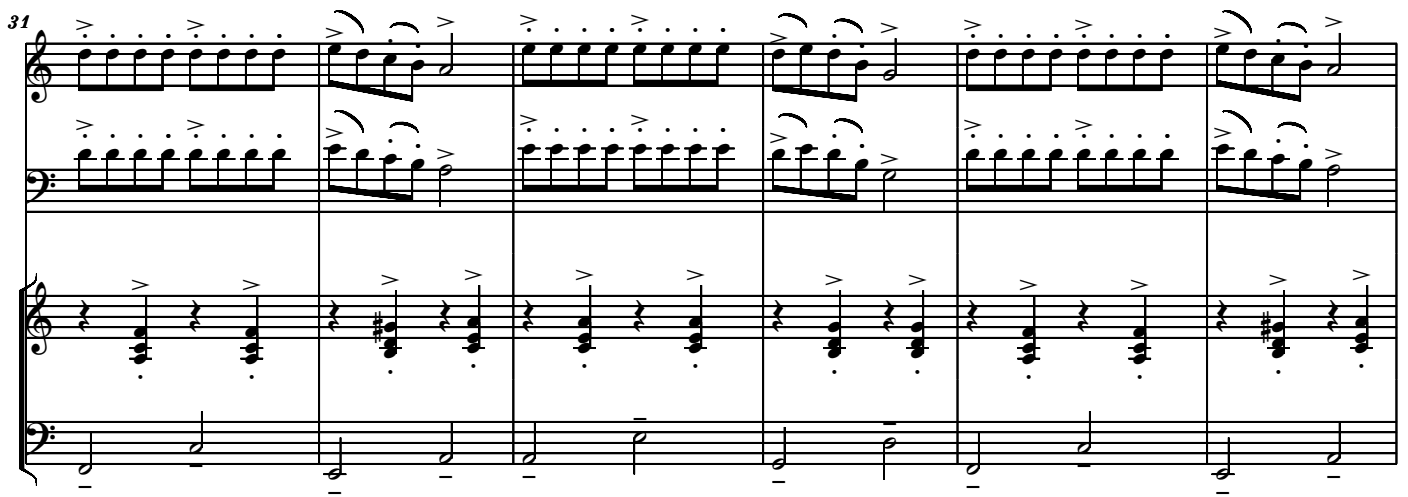
System 19-24: This system contains measures 19 through 24. It features a piano accompaniment with a steady eighth-note bass line in the left hand and chords in the right hand. The melody in the upper staves consists of eighth-note patterns with accents.

25



System 25-30: This system contains measures 25 through 30. Measures 25-26 show a change in the piano accompaniment with a more active bass line. Measures 27-30 feature a key signature change to one sharp (F#) and a dynamic shift to *f* (forte) for the piano accompaniment and *ff* (fortissimo) for the chords. The melody continues with eighth-note patterns.

31



System 31-36: This system contains measures 31 through 36. The piano accompaniment returns to a steady eighth-note bass line. The melody in the upper staves continues with eighth-note patterns and accents. The key signature remains one sharp.

37



System 37-42: This system contains measures 37 through 42. The piano accompaniment continues with a steady eighth-note bass line. The melody in the upper staves consists of eighth-note patterns with accents. The key signature remains one sharp.

44

ff

ff

f

51

ff

57

ff

62

fff

fff

fff

fff

Ad lib.: Repeat whole piece !

Ad lib.: Repeat whole piece !

Ad lib.: Repeat whole piece !

16-I-2020

Little Fantasy On
AM YISRAEL CHAI
for Violin, Cello and Piano
Violin Part

DECISO

Serban Nichifor

Violin part score for 'Little Fantasy On AM YISRAEL CHAI'. The score is written for a single violin in G major (one sharp) and 2/4 time. It begins with a tempo marking of quarter note = 80. The piece is marked 'DECISO' and 'Violin Part'. The score consists of 62 measures, with measure numbers 7, 13, 19, 25, 31, 37, 44, 51, 57, and 62 indicated at the start of their respective staves. The dynamics range from *ff* (fortissimo) to *fff* (fortississimo). The piece concludes with a double bar line and a repeat sign. Below the final measure, the instruction 'Ad lib.: Repeat whole piece !' is written.

♩ = 80

ff

f

f

ff

fff

Ad lib.: Repeat whole piece !

Little Fantasy On
AM YISRAEL CHAI
for Violin, Cello and Piano
Cello Part

DECISO

Serban Nichifor

♩ = 80

ff *f*

8

14

20

26

f

32

39

46

ff

52

58

fff Ad lib.: Repeat whole piece !

SERBAN NICHIFOR

**Little Fantasy On
AM YISRAEL CHAI
for Piano Four-Hands**

**Dedicated to Duo Leggierezza:
Alice Botez and Smaranda Vasile**

**Copyright (c) 2020 by Serban Nichifor
(SABAM, UCMR-ADA)**

Little Fantasy On AM YISRAEL CHAI for Piano 4-Hands

Dedicated to Alice Botez and Smaranda Vasile

DECISO

- Piano 2 -

Serban Nichifor

The image displays the musical score for Piano 2 of the piece 'Little Fantasy On AM YISRAEL CHAI'. The score is written for two staves, Treble and Bass, in a 6/8 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked 'DECISO' and the metronome is set to 80. The score is divided into four systems, each containing two staves. The first system starts with a forte (f) dynamic and a half note rest in the Treble staff, followed by a series of chords and single notes. The second system continues the melodic and harmonic development. The third system includes a first ending bracket (1.) and a second ending bracket (2.). The fourth system concludes the piece with a final chord. The score is dedicated to Alice Botez and Smaranda Vasile and is composed by Serban Nichifor.

Little Fantasy On AM YISRAEL CHAI for Piano 4-Hands
Dedicated to Alice Botez and Smaranda Vasile
- Piano 1 -

DECISO

Serban Nichifor

♩ = 80

ff *f*

2

13

19

25

First system of music (measures 25-31). The treble staff features a series of chords with accents (>) and dynamic markings: *ff* (measures 25-26), *f* (measures 27-28), and *mf* (measures 29-31). The bass staff provides a harmonic accompaniment with notes and rests.

32

Second system of music (measures 32-38). The treble staff continues with accented chords. The bass staff continues with its accompaniment.

39

Third system of music (measures 39-44). The treble staff shows a continuation of the chordal pattern. The system concludes with a double bar line and repeat signs.

45

Fourth system of music (measures 45-51). The treble staff begins with a *ff* dynamic marking, followed by *f* in measure 46. The bass staff continues with its accompaniment.

25

System 1 (measures 25-31) features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a similar pattern. The key signature changes from one flat to two flats (B-flat major/C minor) at measure 29.

32

System 2 (measures 32-38) continues the piano introduction. The right hand plays a series of eighth-note chords, and the left hand plays a similar pattern. The key signature remains two flats.

39

System 3 (measures 39-44) continues the piano introduction. The right hand plays a series of eighth-note chords, and the left hand plays a similar pattern. The key signature remains two flats.

45

System 4 (measures 45-50) continues the piano introduction. The right hand plays a series of eighth-note chords, and the left hand plays a similar pattern. The key signature changes from two flats to one flat (F major/D minor) at measure 49. The system concludes with a forte (*ff*) dynamic marking.

58

59

Ad lib.:
Repeat whole piece I

16-I-2020

58

59

ff

Ad lib.: Repeat whole piece I

Little Fantasy On AM YISRAEL CHAI for Piano 4-Hands

Dedicated to Duo Leggierezza:

DECISO

Alice Botez and Smaranda Vasile

Serban Nichifor

♩ = 80

ff *f* *f* *mf* *f* *mf*

13

This system contains measures 13 through 18. It features four staves: two treble staves and two bass staves. The key signature has two flats. Measures 13-18 show a complex texture with many beamed sixteenth notes in the upper staves and more rhythmic, dotted patterns in the lower staves. Dynamic markings like accents (>) and slurs are present throughout.

19

This system contains measures 19 through 24. It continues the four-staff arrangement. The musical notation remains dense with many beamed notes and slurs. The bass staves show a steady rhythmic accompaniment with dotted rhythms. Measure 24 ends with a double bar line.

25

ff f mf

32

39

Musical score for measures 39-44. The score is written for four staves. The top two staves (treble clef) feature a complex, rapid melodic line with many beamed sixteenth notes and accents. The bottom two staves (bass clef) feature a simpler, more rhythmic line with eighth and sixteenth notes, also including accents. The key signature is one sharp (F#). The music concludes with a double bar line and repeat signs.

45

Musical score for measures 45-50. The score is written for four staves. The top two staves (treble clef) feature a complex, rapid melodic line with many beamed sixteenth notes and accents. The bottom two staves (bass clef) feature a simpler, more rhythmic line with eighth and sixteenth notes, also including accents. The key signature is one sharp (F#). The music concludes with a double bar line and repeat signs.

ff

ff

ff *f*

ff *f*

52

59

fff

fff

fff

fff

Ad lib.:
Repeat whole piece !

16-I-2020

**Serban Nichifor
(2015)**

***Dedicated to the Holocaust Martyrs of the
Bucharest Pogrom (21-23 January 1941)***

HA'SHOAH

for Cello and Piano

Motto:

"Hope, Despair, and Memory"

Elie Wiesel, Nobel Lecture (11-XII-1986)



25

Arco

Pizz

27

Arco

Pizz

29

Arco

Pizz

poco a poco accelerando

31

Arco

Pizz

33

Arco

Pizz

sempre accelerando

[illegible]

49

Arco

Tempo I

f

doloroso

Pizz

L.v.

The musical score for 'The Rose Tree' is presented in two staves. The top staff, labeled 'Arco', contains the melody with various ornaments and phrasing. The bottom staff, labeled 'Pizz', provides a rhythmic accompaniment. The score includes dynamic markings such as *f* and *l.v.*, and a rehearsal mark '56'.

Sub. Animato

sul ponticello

Arco

Lontano *p*

Pizz

73

75

77

79

81

f

p

Detailed description of the musical score: The score is for a double bass (Arco) and a pizzicato (Pizz) part. The tempo is Sub. Animato. The key signature has one flat (B-flat). The score is divided into five systems. The first four systems (measures 73-79) show a continuous sixteenth-note pattern in the Arco part, starting with a forte (f) dynamic and then moving to piano (p). The Pizz part is silent. The fifth system (measures 80-81) shows a change in the Arco part, with a forte (f) dynamic and a sixteenth-note pattern. The Pizz part is silent. The score is marked 'sul ponticello' and 'Lontano'.

83 *f* *p*

Arco

Pizz

85 *f* *p*

Arco

Pizz

87 *f* *p* rall.

Arco

Pizz

89 *mp* *p* rall. Largo, molto rubato

Arco

Pizz

98 *pp* *f* l.v.

Arco

Pizz

**Sempre Molto Rubato,
Quasi Improvisando**

$\text{♩} = 80$

Vlc

Pf

mf

(ossia PREPARED PIANO,
like an old and out of tune piano)

mf

115

Vlc

Pf

p

mp

mf

Pizz.

125

Vlc

Pf

135

Vlc

Arco

mf

Pf

mp

simile

142

Vlc

Pf

149

Vlc

Pf

156

Vlc

Pf

163

Vlc

Pf

poco rall.

mp

170

Vlc

Pf

ossia 8 ---

177

Vlc

ossia 8 ---

Pf

184

Vlc

ossia 8 ---

Pf

191

Vlc

ossia 8 ---

Loco

Pf

198

Vlc

Pf

rall.

$\text{♩} = 60$ *tr tr* *p*

204

Vlc

Pf

tr tr gliss. tr tr tr *Pizz.* *mp* *l.v.*

214

Vlc

Pf

$\text{♩} = 120$ *f* *improvisando* *Sub. Allegro* *f* *ben marcato, in rilievo* *f*

217

Vlc

Pf

Measures 217-219. The Violoncello (Vlc) part features a continuous eighth-note pattern. The Piano (Pf) part has a bass line of eighth notes and a right-hand part with accented chords.

220

Vlc

Pf

Measures 220-222. The Violoncello (Vlc) part continues with eighth notes. The Piano (Pf) part has a bass line of eighth notes and a right-hand part with accented chords, including a flat in measure 222.

223

Vlc

Pf

Measures 223-225. The Violoncello (Vlc) part continues with eighth notes. The Piano (Pf) part has a bass line of eighth notes and a right-hand part with accented chords, including flats in measures 224 and 225.

226

Vlc

Pf

col unghia

229

Vlc

Pf

233

Vlc

Pf

Arco

$\text{♩} = 60$

241

Vlc

mp

Pf

rall.

p

247

Vlc

mf

Pf

mf

mp

simile

253

Vlc

Pf

259

Vlc

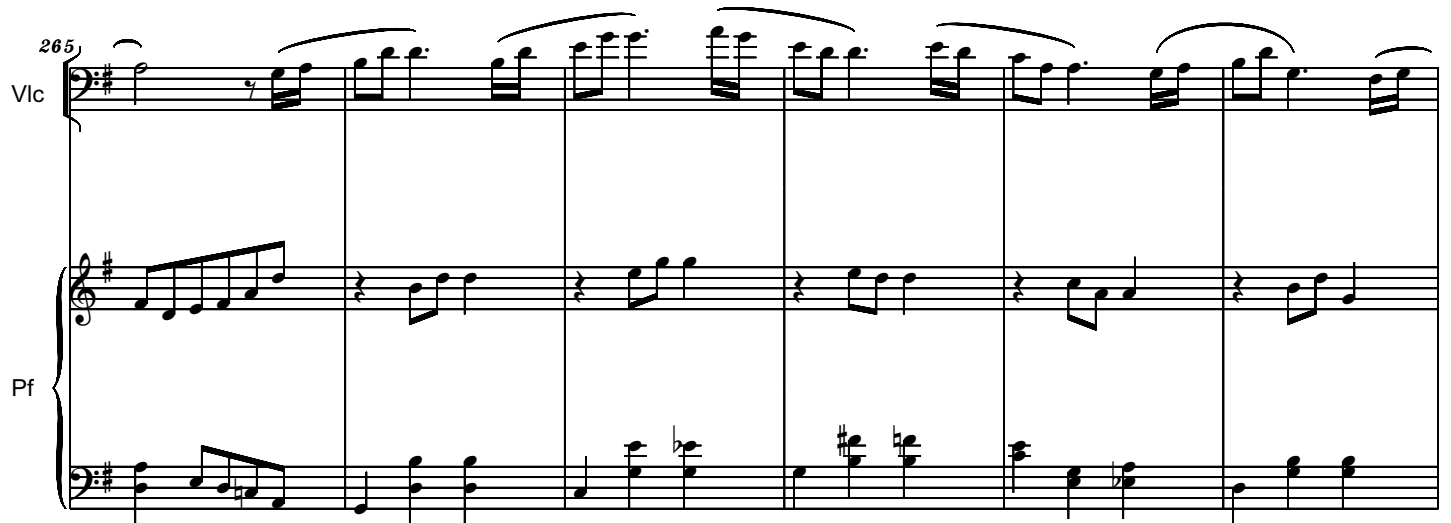
Pf



265

Vlc

Pf



271

Vlc

Pf

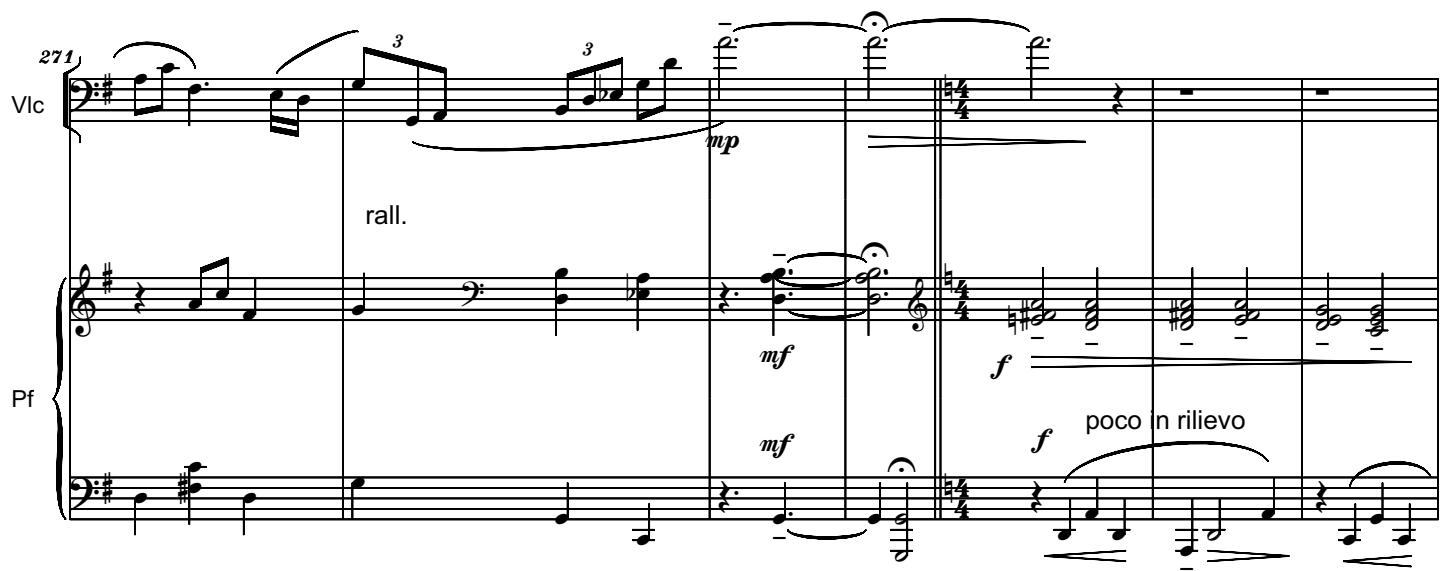
rall.

mp

mf

f

f poco in rilievo



278

Vlc

mf

Pf

mf

Measures 278-283: Violoncello (Vlc) and Piano (Pf) system. Vlc part starts with a melodic line in the bass clef, featuring slurs and ties. Pf part consists of chords in the right hand and a moving bass line in the left hand. Dynamics are marked *mf*.

284

Vlc

Pf

Measures 284-288: Violoncello (Vlc) and Piano (Pf) system. Vlc part continues the melodic line. Pf part includes triplets in the left hand. Dynamics are not explicitly marked in this system.

289

Vlc

Pf

Measures 289-294: Violoncello (Vlc) and Piano (Pf) system. Vlc part continues the melodic line. Pf part includes triplets in the left hand. Dynamics are not explicitly marked in this system.

295

Vlc

Pf

rall.

rall.

p

ff subito

301

Vlc

Pf

f Pizz. *mf* Arco *mp* Pizz. *mf* Arco *pp* *mf* *pp* *mf*

Grave

Molto Rubato, Quasi Cadenza

ff ben marcato

I.v.

I.v.

309

Vlc

Pf

I.v.

Detailed description: This musical score page contains three systems of music for Violoncello (Vlc) and Piano (Pf). The first system (measures 295-300) features a Vlc part with a melodic line and a Pf part with a rhythmic accompaniment. The second system (measures 301-308) includes dynamic markings such as *f*, *mf*, *mp*, *pp*, and *ff*, along with performance instructions like 'Pizz.' (pizzicato), 'Arco' (arco), 'Grave', 'Molto Rubato, Quasi Cadenza', and 'ben marcato'. The third system (measures 309-314) shows the Vlc part continuing with a melodic line, while the Pf part is marked 'I.v.' (l'istesso). The page number 16 is centered at the bottom.

315

Vlc

Pf

mf

Dolcissimo

A Tempo

mp

l.v.

$\text{♩} = 60$

322

Vlc

Pf

mf

Dolcissimo

legatissimo

329

Vlc

Pf

336

Vlc

Pf

343

Vlc

Pf

Ben Sostenuto - stesso tempo !

rall.

f marcato

tremolo

347

Vlc

Pf

ff

Sub. Allegro

improvvisando pizz. + / col legno battuto 0

f ben marcato, in rilievo

f

$\text{♩} = 120$

simile

349

Vlc

Pf

352

Vlc

Pf

355

Vlc

Pf

$\text{♩} = 80$

ff

Sub. Meno Mosso, Molto Rubato

mp

in rilievo

mf dolce

mf

fz

fz

362

Vlc

p

Pf

mp

371

Vlc

mf

Pf

378

Vlc

Pf

385

Vlc

Pf

f

Measures 385-390. The Violoncello (Vlc) part features a melodic line with triplets and a forte (*f*) dynamic. The Piano (Pf) part provides harmonic support with chords and a bass line.

391

Vlc

Pf

Measures 391-396. The Violoncello (Vlc) part continues with a melodic line. The Piano (Pf) part features a series of chords in the right hand and a moving bass line.

397

Vlc

Pf

mf

mp

mp

Measures 397-402. The Violoncello (Vlc) part has a melodic line with a mezzo-forte (*mf*) dynamic. The Piano (Pf) part has a mezzo-piano (*mp*) dynamic throughout.

404

Vlc

appassionato *f*

Pf

mf

mf

411

Vlc

Pf

418

Vlc

Pf

425

Vlc

mf

Pf

mp

434

Vlc

p

Pf

444

$\text{♩} = 60$

Vlc

mp

Pf

Lontano e Dolce

p

mp

simile

451

Vlc

mf

Pf

mp

457

Vlc

Pf

p

463

Vlc

Pf

468

Vlc

Pf

mp

474

Vlc

Pf

mf

480

Vlc

Pf

mp

mp

mp

$\text{♩} = 56$

486

Vlc

Pf

$\text{♩} = 50$

3

3

491

Vlc

Pf

$\text{♩} = 40$

$\text{♩} = 80$

p

p

mp

mf

l.v.

Pizz.

501

Vlc

Pf

mf

512

Vlc

Arco

sul G

gliss.harm.

Pf

522

Vlc

sul A

sul D

sul G

Pf

532

Vlc

sul G

Pf

molto rall.

poco a poco perdendosi

To Michele Gingras
HASIDIC POEM
for Clarinet in B-flat and Organ

Serban Nichifor

Duration: ca 4:15
Molto Cantabile, Quasi Improvisando

The musical score is written for a Clarinet in B-flat and Organ. It is in 4/4 time, with a tempo of 66 beats per minute (indicated by a quarter note = 66). The key signature is one sharp (F#). The score is divided into two systems, each with four staves. The first system (measures 1-4) shows the Clarinet part starting with a melodic line in measure 3, marked *mp*. The Organ part provides harmonic support with chords in the right hand and a bass line in the left hand, marked *p*. The second system (measures 5-8) continues the melodic development in the Clarinet, featuring triplet figures, while the Organ accompaniment remains consistent. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

13 *POCO A POCO ANIMANDO*
♩ = 70 ♩ = 74

mp
mf in rilievo

19
mf ♩ = 76 ♩ = 78

mp

24 $\text{♩} = 80$ $\text{♩} = 82$ $\text{♩} = 84$ $\text{♩} = 86$ $\text{♩} = 88$ $\text{♩} = 88$ $\text{♩} = 88$

24 25 26 27 28

29 $\text{♩} = 90$ $\text{♩} = 92$ $\text{♩} = 92$ $\text{♩} = 92$ $\text{♩} = 92$ $\text{♩} = 92$ $\text{♩} = 92$ $\text{♩} = 92$ $\text{♩} = 92$ $\text{♩} = 92$ $\text{♩} = 92$ $\text{♩} = 92$

f *mf* *mf*

29 30 31 32

32 $\text{♩} = 94$ $\text{♩} = 100$

ff *f* *f*

36 $\text{♩} = 104$

f

41

41

42

43

44

44

45

46

47

48

ALLARGANDO POCO A POCO

6

6

♩ = 110

♩ = 100

♩ = 90

52

QUASI CADENZA

molto espressivo

mp

p

♩ = 74

♩ = 66

6

♩ = 60

♩ = 40

55

12/8

59 $\text{♩} = 90$ SUBITO VIVO

mp *mf*

12/8

63

Measures 63-65 of a musical score. The score is written for a grand staff (treble and bass clefs) and a piano accompaniment (two staves). The key signature is one sharp (F#). The melody in the treble clef is a continuous eighth-note line, starting on G4 and moving upwards. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand, primarily consisting of G4 and A4. The score is divided into three measures, each containing three measures of music.

66

Measures 66-68 of a musical score. The score is written for a grand staff (treble and bass clefs) and a piano accompaniment (two staves). The key signature is one sharp (F#). The melody in the treble clef is a continuous eighth-note line, starting on G4 and moving upwards. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand, primarily consisting of G4 and A4. The score is divided into three measures, each containing three measures of music.

69

69

f

mf

mf

7

This system contains measures 69, 70, and 71. Measure 69 is a whole rest in the treble and a half note chord in the bass. Measure 70 features a forte (f) piano in the treble with a descending scale and a mezzo-forte (mf) piano in the bass with a descending scale. Measure 71 features a forte (f) piano in the treble with a half note chord and a mezzo-forte (mf) piano in the bass with a half note chord. A fermata is placed over the final note of the treble staff in measure 71.

72

72

f

mf

mf

This system contains measures 72, 73, and 74. Measure 72 features a forte (f) piano in the treble with a descending scale and a mezzo-forte (mf) piano in the bass with a descending scale. Measure 73 features a forte (f) piano in the treble with a descending scale and a mezzo-forte (mf) piano in the bass with a descending scale. Measure 74 features a forte (f) piano in the treble with a descending scale and a mezzo-forte (mf) piano in the bass with a descending scale. A fermata is placed over the final note of the treble staff in measure 74.

75

Measures 75-77 of a musical score in G major (one sharp). The score is written for a grand staff (treble and bass clefs). Measure 75 features a melodic line in the treble clef starting on G4, followed by a series of eighth notes and a half note. The bass clef has a whole note chord of G2-B2-D3. Measure 76 continues the melodic line in the treble clef, with a forte (f) dynamic marking. The bass clef has a whole note chord of G2-B2-D3. Measure 77 continues the melodic line in the treble clef, with a forte (f) dynamic marking. The bass clef has a whole note chord of G2-B2-D3.

78

Measures 78-80 of a musical score in G major (one sharp). The score is written for a grand staff (treble and bass clefs). Measure 78 features a melodic line in the treble clef starting on G4, followed by a series of eighth notes and a half note. The bass clef has a whole note chord of G2-B2-D3. Measure 79 continues the melodic line in the treble clef, with a forte (f) dynamic marking. The bass clef has a whole note chord of G2-B2-D3. Measure 80 continues the melodic line in the treble clef, with a forte (f) dynamic marking. The bass clef has a whole note chord of G2-B2-D3.

81

ff

This musical system covers measures 81 to 83. It features a treble staff with a melodic line marked *ff* (fortissimo) and a piano accompaniment. The piano part consists of a right hand with a continuous eighth-note pattern and a left hand with a steady quarter-note bass line. The key signature is one sharp (F#).

84

This musical system covers measures 84 to 86. It continues the musical themes established in the previous system, with the treble staff melody and the piano accompaniment. The key signature remains one sharp (F#).

87

ff

f

f

90

f

93

Measures 93-95 of a musical score. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is one sharp (F#). Measure 93 features a treble staff with a half note F#4 and a bass staff with a half note F#2. Measure 94 features a treble staff with a half note G#4 and a bass staff with a half note G#2. Measure 95 features a treble staff with a half note A5 and a bass staff with a half note A2. The piano part features a series of chords in the right hand and a single note in the left hand. The dynamics are marked *ff* (fortissimo) in measures 94 and 95.

96

Measures 96-100 of a musical score. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is one sharp (F#). Measure 96 features a treble staff with a half note F#4 and a bass staff with a half note F#2. Measure 97 features a treble staff with a half note G#4 and a bass staff with a half note G#2. Measure 98 features a treble staff with a half note A5 and a bass staff with a half note A2. Measure 99 features a treble staff with a half note B5 and a bass staff with a half note B2. Measure 100 features a treble staff with a half note C6 and a bass staff with a half note C3. The piano part features a series of chords in the right hand and a single note in the left hand. The dynamics are marked *fff* (fortississimo) in measures 99 and 100.

103

The musical score consists of four staves. The first staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The fourth staff is a single bass clef. The key signature has two sharps (F# and C#). Measure 103 features a melodic line in the first staff and a harmonic accompaniment in the second and third staves. Measures 104-106 show a continuation of the melodic line in the first staff and a complex, dense harmonic texture in the second and third staves, with many notes beamed together. Measure 107 shows a final chord in the second and third staves. The fourth staff has a few notes in measures 103-105 and then rests.

Bucharest, 1-3 October 2009

Duration: ca 4:15
 Molto Cantabile, Quasi Improvisando

To Michele Gingras
HASIDIC POEM
 for Clarinet in B-flat and Organ

Serban Nichifor

CLARINET PART

$\text{♩} = 66$
mp
 8
 13
 $\text{♩} = 70$ POCO A POCO ANIMANDO $\text{♩} = 74$
 19
mf
 $\text{♩} = 76$
 $\text{♩} = 78$
 24
 $\text{♩} = 80$
 $\text{♩} = 82$
 $\text{♩} = 84$
 $\text{♩} = 86$
 $\text{♩} = 88$
 29
 $\text{♩} = 90$
f
 $\text{♩} = 92$
 32
 $\text{♩} = 94$
 $\text{♩} = 100$
ff

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The system begins with a measure number of 36. The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a bracket) and a final note marked with a fermata. A tempo marking '♩ = 104' is placed above the staff. The system ends with a double bar line.

41

3

3

3

3

7

= 106

= 108

44 $\text{♩} = 110$ $\text{♩} = 112$ $\text{♩} = 114$ ff

48

6

ALLARGANDO POCO A POCO

6

J = 110

J = 100

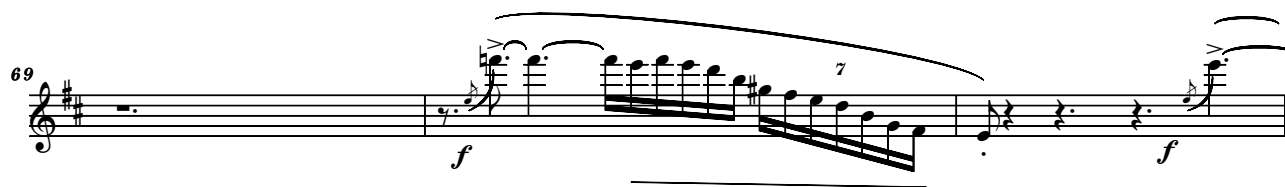
J = 90

52 $\text{♩} = 74$ $\text{♩} = 66$ 6 $\text{♩} = 60$ $\text{♩} = 40$ QUASI CADENZA *molto espressivo*
mp

[illegible]

59 $\text{♩} = 90$ SUBITO VIVO

mf



84

87

90

93

96

103

ff

fff

3

4

7

10

11

12

13

14

15

16

17

18

19

20

21

22

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199

200

In Memoriam Rebbe Menachem Mendel Taub
HOLY MELODY OF KALIV
for Piano

Jewish Hasidic Folklore
arr. by Serban Nichifor

Rubato e dolce, quasi improvvisando

mp doloroso *mf* molto espressivo

10 *p* eco *mf*

19 *mf* *f* 7

27 *> mp* *mf*

38 calando cca 2'

1-V-2019

HOMAGE TO AVIHU MEDINA

1.) PRAISE JERUSALEM

Serban Nichifor

Pioso

 $\text{♩} = 90$

Measures 1-9 of the musical score. The piece is in 4/4 time with a tempo of 90 beats per minute. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand. The key signature has one flat (B-flat).

Measures 10-17 of the musical score. The melody continues in the treble clef, and the piano accompaniment remains in the bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand. The key signature has one flat (B-flat).

Measures 18-26 of the musical score. The melody continues in the treble clef, and the piano accompaniment remains in the bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand. The key signature has one flat (B-flat).

Measures 27-34 of the musical score. The melody continues in the treble clef, and the piano accompaniment remains in the bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand. The key signature has one flat (B-flat).

35

Measures 35-43. The right hand features a melodic line with eighth and sixteenth notes. The left hand has a complex accompaniment with many beamed sixteenth notes and some chords. A brace under the first four measures of the left hand indicates a rhythmic pattern.

44

Measures 44-51. The right hand continues the melodic line. The left hand has a complex accompaniment with many beamed sixteenth notes and some chords. A brace under the first two measures of the left hand indicates a rhythmic pattern.

52

Measures 52-59. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a complex accompaniment with many beamed sixteenth notes and some chords. A brace under the first two measures of the left hand indicates a rhythmic pattern. Tempo markings are present: ♩ = 80, ♩ = 70, ♩ = 60, ♩ = 40.

60

Measures 60-67. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a complex accompaniment with many beamed sixteenth notes and some chords. A brace under the first two measures of the left hand indicates a rhythmic pattern. The word "allargando" is written above the left hand in measure 65.

HOMAGE TO AVIHU MEDINA

2.) THE FLOWER IN MY GARDEN

Serban Nichifor

$\text{♩} = 90$

System 1 (Measures 1-7): Bass clef starts with a forte (*f*) chord. Treble clef has rests. Measure 7 has a forte (*f*) dynamic in the treble.

System 2 (Measures 8-14): Treble clef begins a melodic line. Bass clef continues with chords. Measure 14 has a mezzo-forte (*mf*) dynamic in the bass.

System 3 (Measures 15-20): Treble clef continues the melody. Bass clef continues with chords. Measure 20 has a forte (*f*) dynamic in the bass.

System 4 (Measures 21-27): Treble clef has rests. Bass clef starts with a mezzo-forte (*mf*) chord. Measure 27 has a forte (*f*) dynamic in the bass.

System 5 (Measures 28-34): Treble clef continues the melody. Bass clef continues with chords. Measure 34 has a forte (*f*) dynamic in the bass.

System 6 (Measures 35-40): Treble clef continues the melody. Bass clef continues with chords. Measure 40 has a forte (*f*) dynamic in the bass.

41

mf

48

f *mf*

55

f *mf*

62

f *ff*

69

fff

March 21, 2013

HOMAGE TO AVIHU MEDINA

1.) PRAISE JERUSALEM

Serban Nichifor

Pioso

$\text{♩} = 90$

10

18

27

35

44

52

60

$\text{♩} = 80$ $\text{♩} = 70$ $\text{♩} = 60$ $\text{♩} = 40$

HOMAGE TO AVIHU MEDINA

2.) THE FLOWER IN MY GARDEN

Serban Nichifor

$\text{♩} = 90$

f

8

15

21

28

35

41

48

55

62

69

fff

HOMAGE TO SHOLEM ALEICHEM

01. DANCE

Flute and Piano

Allegro

Serban Nichifor

♩ = 120

fff *mf* *tr*

4

7

tr *mf*

10 *f* *mf* *tr*

13 *ff* *f* *tr*

16 *f*

Detailed description: This musical score is for a piano piece, spanning measures 10 to 16. It is written for a grand piano with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 3/4. Measures 10-12: The right hand plays a melodic line with eighth and sixteenth notes, featuring trills (tr) and accents (>). The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *mf* (mezzo-forte). Measure 13: The right hand continues with a more complex melodic pattern, including trills. The left hand features a series of chords. Dynamics include *ff* (fortissimo) and *f*. Measure 14: Similar to measure 13, with a trill in the right hand. Measure 15: The right hand has a melodic phrase ending with a trill. The left hand has a chordal accompaniment. Measure 16: The right hand has a melodic phrase. The left hand has a chordal accompaniment. Dynamics include *f*.

18

ff *fff*

21

ff *f* *tr*

24

mf *mp* *tr*

27

f *mf* *mf*

30

tr

33

ff *f* *tr*

36

ff *mf* *mp*

42

mf *mp*

49

f *mf*

55

Measures 55-60 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature has three flats (B-flat, E-flat, A-flat). Measure 55 starts with a treble staff entry marked with a fermata and a slur. The middle staff has a complex chordal texture. The bass staff has a rhythmic pattern. Dynamics include *ff* (fortissimo) in measure 58 and *f* (forte) in measure 59.

61

Measures 61-65 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature has three flats. Measure 61 starts with a treble staff entry marked with a fermata and a slur. The middle staff has a complex chordal texture. The bass staff has a rhythmic pattern. Dynamics include *f* (forte) in measure 61 and *ff* (fortissimo) in measure 62.

66

Measures 66-70 of a musical score. The score is written for three staves: Treble, Middle, and Bass. The key signature has three flats. Measure 66 starts with a treble staff entry marked with a fermata and a slur. The middle staff has a complex chordal texture. The bass staff has a rhythmic pattern. Dynamics include *fff* (fortississimo) in measure 66, *ff* (fortissimo) in measure 67, *mf* (mezzo-forte) in measure 68, and *p* (piano) in measure 69.

69

tr

Measures 69-71. The right hand features a melodic line with eighth notes and a trill in measure 71. The left hand provides a bass line with chords and eighth notes. The key signature has one flat, and the time signature is 12/8.

72

tr

Measures 72-74. The right hand continues the melodic line with eighth notes and a trill in measure 74. The left hand continues the bass line with chords and eighth notes.

75

f

mf

mf

tr

Measures 75-77. The right hand has a melodic line with eighth notes and a trill in measure 77. The left hand has a bass line with chords and eighth notes. Dynamics include *f* and *mf*.

78

81

84

tr

fff

ff

fz

7

16

June 4, 2018

Detailed description: This is a musical score for piano and violin. The score is divided into three systems, each with a violin staff on top and a piano staff on the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The first system (measures 78-80) features a violin melody with slurs and accents, and piano accompaniment with chords and eighth notes. The second system (measures 81-83) continues the violin melody with a trill (tr) in measure 81 and a fortissimo (fff) dynamic. The piano accompaniment consists of chords. The third system (measures 84-85) shows the violin playing a series of notes with a slur and a fortissimo (fff) dynamic, followed by a fermata. The piano accompaniment includes a rapid sixteenth-note scale (16) and a fortissimo (fff) dynamic. The score ends with a double bar line and the date 'June 4, 2018'.

2. PRAYER
for Solo Flute

9/33

Estatico, molto rubato

Serban Nichifor

$\text{♩} = 60$ quasi Shofar

mp

quasi Voice

mp *mf* cantabile

quasi Shofar

mp

quasi Voice

mf

f

quasi Shofar

mp

quasi Voice

mp *mf*

44 *f* 9

46 *mp* *mf* 3 3 3

51 5 3

55 5 3 7

58 *mf* 3 6 3

61 *mf* 3 3 3 3

65 *mp* quasi Shofar 3 3 3 3 3

69 3 3 3 3 3

76 *mf* *mp* 3 3 3 3

Detailed description: This musical score is for a single melodic line, likely for a wind instrument, spanning measures 44 to 76. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical elements:

- Measure 44:** Starts with a forte (*f*) dynamic. It features a rapid ascending scale of eighth notes, followed by a series of eighth notes with upward-pointing stems, and ends with a quarter note.
- Measure 46:** Begins with a mezzo-piano (*mp*) dynamic. It contains a half note, a quarter note, and a triplet of eighth notes. The dynamic shifts to mezzo-forte (*mf*) for the final quarter note.
- Measure 51:** Starts with a half note, followed by a quarter note, and ends with a triplet of eighth notes.
- Measure 55:** Features a half note, a quarter note, and a triplet of eighth notes.
- Measure 58:** Begins with a mezzo-forte (*mf*) dynamic. It includes a quarter note, a triplet of eighth notes, a half note, and a quarter note.
- Measure 61:** Starts with a mezzo-forte (*mf*) dynamic. It contains a half note, a quarter note, and a triplet of eighth notes.
- Measure 65:** Features a mezzo-piano (*mp*) dynamic. It includes a half note, a quarter note, and a triplet of eighth notes. The instruction "quasi Shofar" is written above the staff.
- Measure 69:** Contains a half note, a quarter note, and a triplet of eighth notes.
- Measure 76:** Starts with a mezzo-forte (*mf*) dynamic, shifts to mezzo-piano (*mp*), and features a half note, a quarter note, and a triplet of eighth notes.

ALLEGRO

03. KLEZMER FANTASY

Flute and Piano

Serban Nichifor 11/33

$\text{♩} = 120$

f quasi improvando

mf

3

5

7

Measures 7 and 8 of a musical score. The treble clef staff begins with a half note G4, followed by a quarter rest, then a quarter note A4. A slur covers measures 7 and 8, under which is a continuous sixteenth-note melody: G4-A4-B4-C5-D5-E5-F#5-G5-A5-B5-C6-D6-E6-F#6-G6-A6-B6-C7. The bass clef staff has a whole rest in measure 7 and a half note G2 in measure 8. The left hand plays a steady eighth-note accompaniment in the bass clef staff, with chords in the right hand.

9

Measures 9 and 10 of a musical score. The treble clef staff begins with a half note G4, followed by a quarter rest, then a quarter note A4. A slur covers measures 9 and 10, under which is a continuous sixteenth-note melody: G4-A4-B4-C5-D5-E5-F#5-G5-A5-B5-C6-D6-E6-F#6-G6-A6-B6-C7. The bass clef staff has a whole rest in measure 9 and a half note G2 in measure 10. The left hand plays a steady eighth-note accompaniment in the bass clef staff, with chords in the right hand.

11

Measures 11 and 12 of a musical score. The treble clef staff begins with a half note G4, followed by a quarter rest, then a quarter note A4. A slur covers measures 11 and 12, under which is a continuous sixteenth-note melody: G4-A4-B4-C5-D5-E5-F#5-G5-A5-B5-C6-D6-E6-F#6-G6-A6-B6-C7. The bass clef staff has a whole rest in measure 11 and a half note G2 in measure 12. The left hand plays a steady eighth-note accompaniment in the bass clef staff, with chords in the right hand.

13

ff

15

$\text{♩} = 70$

ff *f* *mf*

19

mf

23

Measures 23-26 of a musical score. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet in measure 24. The middle staff (bass clef) provides harmonic support with chords and moving lines. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 2/4.

27

Measures 27-30 of a musical score. The top staff (treble clef) continues the melodic line with a triplet in measure 28. The middle staff (bass clef) features sustained chords. The bottom staff (bass clef) continues the bass line. The key signature has one flat (B-flat), and the time signature is 2/4.

30

Measures 30-33 of a musical score. The top staff (treble clef) features a complex melodic line with many triplets. The middle staff (bass clef) has chords with dynamic markings *f* (forte) and *mf* (mezzo-forte). The bottom staff (bass clef) continues the bass line. The key signature has one flat (B-flat), and the time signature is 2/4.

33 $\text{♩} = 70$ *fff* *Subito Doloroso*

f *fff* *p* *f* *p*

38

f *p* *f* *p* *f*

43 $\text{♩} = 120$ $\text{♩} = 50$ $\text{♩} = 100$ *Subito Danzante* *poco a poco accelerando* $\text{♩} = 110$

fff *ff* *mf* *mf* *mf*

49 $\text{♩} = 120$ $\text{♩} = 130$ $\text{♩} = 140$ $\text{♩} = 150 \sim$ $\text{♩} = 160$

54 $\text{♩} = 170$ $\text{♩} = 86$ $\text{♩} = 90$ $\text{♩} = 96$

58 $\text{♩} = 100$ $\text{♩} = 106$ $\text{♩} = 110$ $\text{♩} = 116$

63

7

f *ff* *mf*

68

mf

73

f *ff* *f*

80

mf *f* *ff*

84

f *ff*

90

$\text{♩} = 60$ $\text{♩} = 100$

Subito Danzante p. a p. accelerando

fff *mf*

97 $\text{♩} = 106$ $\text{♩} = 110$ $\text{♩} = 116$ $\text{♩} = 120$ $\text{♩} = 126$

mf

103 $\text{♩} = 130$ $\text{♩} = 136$ $\text{♩} = 140$ $\text{♩} = 150$

108 $\text{♩} = 160$ $\text{♩} = 170$

113 $\text{♩} = 90$

f

mf

118 $\text{♩} = 96$

123 $\text{♩} = 106$

127

15

$\text{♩} = 116$

fff

fff

fff

132

ff appassionato

f

f

138

144

150

157

f

mf

mf

fff Sub. Sonoro

accelerando

$\text{♩} = 126$

$\text{♩} = 130$

$\text{♩} = 136$

$\frac{3}{4}$

ALLEGRO - DECISO !

164 $\text{♩} = 144$

fff

167

171

fff quasi grido

fff

6-VII-2018

The musical score is written for piano in 3/4 time. The tempo is marked as ALLEGRO - DECISO ! with a quarter note equal to 144 beats per minute. The score consists of three systems of staves. The first system (measures 164-166) shows the right hand with a melodic line and the left hand with a steady eighth-note accompaniment. The second system (measures 167-169) continues the melodic and accompanimental patterns. The third system (measures 170-171) includes a section marked 'quasi grido' where the right hand has a more complex, rapid melodic line. The score concludes with a double bar line and the date 6-VII-2018.

04. YIDISHER AIR - RACHEL

Molto Cantabile

Flute and Piano

Serban Nichifor

The musical score is written for Flute and Piano. It is in 3/4 time and consists of three systems of music. The first system (measures 1-8) features a piano introduction with a melody in the right hand and a bass line in the left hand. The second system (measures 9-14) continues the piano introduction with a melody in the right hand and a bass line in the left hand. The third system (measures 15-21) features a flute melody in the right hand and a piano accompaniment in the left hand. The score includes dynamic markings (mf, mp) and articulation (accents, slurs, and fingerings).

20

Measures 20-23 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 20 features a melodic line in the treble staff with a slur and a triplet of eighth notes. The grand staff provides harmonic support with chords and moving lines. Measure 21 continues the melodic development. Measure 22 includes a fermata over a note in the treble staff. Measure 23 concludes the system with a final chord in the grand staff.

24

Measures 24-28 of a musical score. The system consists of three staves. Measure 24 begins with a triplet of eighth notes in the treble staff. Measure 25 features a dynamic marking of *f* (forte) and a melodic line with a slur. Measure 26 includes a dynamic marking of *mf* (mezzo-forte) and a melodic line with a slur. Measure 27 continues the melodic development. Measure 28 concludes the system with a final chord in the grand staff.

29

Measures 29-33 of a musical score. The system consists of three staves. Measure 29 features a melodic line with a slur and a triplet of eighth notes. Measure 30 includes a dynamic marking of *f* (forte) and a melodic line with a slur. Measure 31 continues the melodic development. Measure 32 includes a dynamic marking of *f* (forte) and a melodic line with a slur. Measure 33 concludes the system with a final chord in the grand staff.

34

Measures 34-38 of a musical score. The system consists of three staves. Measure 34 begins with a triplet of eighth notes in the treble staff. Measure 35 includes a dynamic marking of *f* (forte) and a melodic line with a slur. Measure 36 continues the melodic development. Measure 37 includes a dynamic marking of *f* (forte) and a melodic line with a slur. Measure 38 concludes the system with a final chord in the grand staff.

40

Measures 40-45 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 40 has a whole rest in the treble and a half note in the bass. Measure 41 has a whole rest in the treble and a half note in the bass. Measure 42 has a half note in the treble and a half note in the bass. Measure 43 has a half note in the treble and a half note in the bass. Measure 44 has a half note in the treble and a half note in the bass. Measure 45 has a half note in the treble and a half note in the bass. Dynamics include *f* (forte) in measure 42 and *mf* (mezzo-forte) in measures 41 and 43. There are triplets in measures 43 and 45.

46

Measures 46-51 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 46 has a half note in the treble and a half note in the bass. Measure 47 has a half note in the treble and a half note in the bass. Measure 48 has a half note in the treble and a half note in the bass. Measure 49 has a half note in the treble and a half note in the bass. Measure 50 has a half note in the treble and a half note in the bass. Measure 51 has a half note in the treble and a half note in the bass. Dynamics include *mf* (mezzo-forte) in measure 46 and *mp* (mezzo-piano) in measure 48. There are triplets in measures 46 and 48, and a septuplet in measure 51.

52

Measures 52-57 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 52 has a half note in the treble and a half note in the bass. Measure 53 has a half note in the treble and a half note in the bass. Measure 54 has a half note in the treble and a half note in the bass. Measure 55 has a half note in the treble and a half note in the bass. Measure 56 has a half note in the treble and a half note in the bass. Measure 57 has a half note in the treble and a half note in the bass. Dynamics include *f* (forte) in measure 52 and *mp* (mezzo-piano) in measure 54. There are triplets in measures 54 and 56, and a septuplet in measure 57.

58

Measures 58-63 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 58 has a half note in the treble and a half note in the bass. Measure 59 has a half note in the treble and a half note in the bass. Measure 60 has a half note in the treble and a half note in the bass. Measure 61 has a half note in the treble and a half note in the bass. Measure 62 has a half note in the treble and a half note in the bass. Measure 63 has a half note in the treble and a half note in the bass. Dynamics include *f* (forte) in measure 58 and *mp* (mezzo-piano) in measure 60. There are triplets in measures 58 and 60, and a septuplet in measure 63.

64

3

71

f

mf

78

3

7

84

3

3

92

Musical score for measures 92-100. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line features a series of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) at measure 94. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

101

Musical score for measures 101-103. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line features a series of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) at measure 101. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

10-VII-2018

Ritmico

05. KLEZMER LITTLE DANCE
Flute and Piano

Serban Nichifor

The musical score is for a piece titled "05. KLEZMER LITTLE DANCE" by Serban Nichifor, arranged for Flute and Piano. The tempo is marked as 100 (♩ = 100). The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into three systems. The first system shows the flute and piano parts. The second system continues the melody and accompaniment. The third system features a more complex flute melody and piano accompaniment. The piano part is marked *mf* (mezzo-forte). The flute part is marked *mf* (mezzo-forte). The score is written for a flute and piano.

10



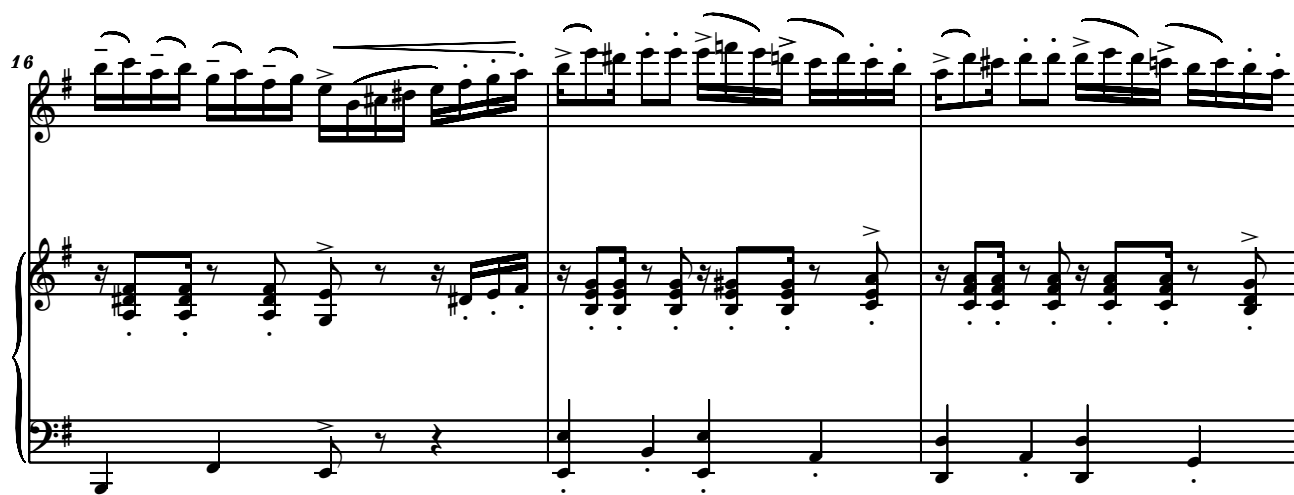
System 10: Treble clef, key of D major. The first staff contains a melodic line with eighth and sixteenth notes, some with accents. The second and third staves (piano accompaniment) feature a rhythmic pattern of eighth notes and chords, with the left hand playing a steady eighth-note bass line.

13



System 13: Treble clef, key of D major. The first staff begins with a forte (*f*) dynamic marking and continues with a complex melodic line. The piano accompaniment in the second and third staves maintains the rhythmic pattern from the previous system.

16



System 16: Treble clef, key of D major. The first staff continues the melodic development. The piano accompaniment in the second and third staves shows some variation in the right hand's chordal support while the left hand remains consistent.

19

Handwritten musical score for 'The Rose Tree'. The score is written on three staves: a single treble staff at the top, and a grand staff (treble and bass) at the bottom. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble clef and a key signature of one sharp. The first staff contains a melody with many slurs and accents. The second staff (treble of the grand staff) contains a bass line with many slurs and accents. The third staff (bass of the grand staff) contains a bass line with many slurs and accents. The piece ends with a double bar line and a key signature change to one flat (Bb).

22

f

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 1-4) features a treble staff with a melody of eighth and sixteenth notes, starting with a forte (*f*) dynamic. The piano accompaniment in the right hand consists of chords and single notes, while the left hand plays a simple bass line. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) concludes the piece with a final chord in the right hand and a sustained note in the left hand.

25

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is for the voice, the middle staff is for the right hand of the piano, and the bottom staff is for the left hand of the piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The score consists of three measures. The first measure shows the voice entering with a quarter note, followed by the piano accompaniment. The second and third measures continue the melody and accompaniment. The score is written in a clear, legible hand.

28

ff

31

ff

f

34

mf

f

51
I. Sempre Vivo (n. 130 giusto)

② HOMAGE TO STEVE REICH

Sanbar Nichifor
(20-T-2002)

Motto: "It is a principle of music to repeat the theme. Repeat and repeat again..."
William Carlos Williams, "The Orchestra"

Handwritten musical score for the first movement of the Violin Concerto, Op. 130, by Steve Reich. The score is written for Violino (Violin), Violoncello (Cello), and Pianoforte (Piano). The title is "I. Sempre Vivo (♩=130 giusto)". The score is marked with various dynamics (p, mf, ff) and includes a section marked "p.a.p. precipitando". The score is dated "20.1.2002" and is attributed to "Serban Nichifor".

II. Sub. Comodo (dn 78)

Handwritten musical score for a symphony, measures 13-24. The score is written for Violins (Vln.), Violas (Vlc.), and Piano (Pt.). It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as "sempre p. a p. precipitando", "mf", "f", and "sffz". The tempo is marked "Comodo".

Measures 13-15 show the Violin and Viola parts with dynamic markings *mf* and *f*. Measure 16 shows the Piano part with a dynamic marking of *f*. Measures 17-18 show the Violin and Viola parts with dynamic markings *mf* and *f*. Measures 19-20 show the Piano part with a dynamic marking of *f*. Measures 21-22 show the Violin and Viola parts with dynamic markings *mf* and *f*. Measures 23-24 show the Piano part with a dynamic marking of *f*.

Durata: $\approx 4' (\pm 1')$ Serban Nichifor
(2010)

INFINITE SONG

IN MEMORIAM DANIEL PEARL

Largo e Lontano,
Molto Rubato

$\approx 30'' (\pm 10'')$

PP \rightarrow P sempre, poco in rilievo
Quasi Senza Tempo (quasi una canzone lontana)

Piano

(quasi una arpa lontana)

PPP \rightarrow PP
sempre

Sempre Ped. l.v. \rightarrow

(simile)

(Sempre Ped. l.v.) \rightarrow

(Sempre Ped. l.v.) \rightarrow

(Sempre Ped. l.v.) \rightarrow

- 1 -

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poco a poco animando
 (h) \bar{e} \bar{b} \bar{e}
 (sempre ~~pp~~pp para la vibrato)
 Piano
 (sempre ~~pp~~pp para la vibrato)
 (sempre Ped. d. v.)
 poco a poco calando
 (sempre Ped. d. v.)
 (longe)
 PPP(air)
 morendo
 (longe)
 (sempre Ped. d. v.)
 PP

Dedicated to IANCU TUCARMAN

ISRAEL IN VECI NEMURITOR
ETERNAL ISRAEL
for Piano

Andante cantabile,
quasi improvizando

SERBAN NICHIFOR

The musical score is written for piano in G major (one sharp) and 4/4 time. It begins with a tempo marking of quarter note = 80. The first system (measures 1-4) starts with a mezzo-forte (mf) dynamic in the right hand and a mezzo-forte (mf) dynamic in the left hand. The second system (measures 5-7) continues the melody and accompaniment. The third system (measures 8-10) features a mezzo-piano (mp) dynamic in the right hand. The fourth system (measures 11-14) concludes with a forte (f) dynamic in both hands. The score includes various musical notations such as slurs, ties, and dynamic markings.

14

System 14-16: Treble and bass staves in G major. System 14 features a melody in the treble and a bass line in the bass. System 15 continues the melody and bass line. System 16 introduces a new melody in the treble and a new bass line.

17

System 17-19: Treble and bass staves in G major. System 17 features a melody in the treble and a bass line in the bass. System 18 continues the melody and bass line. System 19 introduces a new melody in the treble and a new bass line.

20

System 20-23: Treble and bass staves in G major. System 20 features a melody in the treble and a bass line in the bass. System 21 continues the melody and bass line. System 22 introduces a new melody in the treble and a new bass line. System 23 continues the melody and bass line.

24

System 24-27: Treble and bass staves in G major. System 24 features a melody in the treble and a bass line in the bass. System 25 continues the melody and bass line. System 26 introduces a new melody in the treble and a new bass line. System 27 continues the melody and bass line. Dynamics: *mf* (mezzo-forte) and *f* (forte).

28

System 28-31: Treble and bass staves in G major. System 28 features a melody in the treble and a bass line in the bass. System 29 continues the melody and bass line. System 30 introduces a new melody in the treble and a new bass line. System 31 continues the melody and bass line.

31

35

38

41

45

ff

ff

ff

3-VI-2019

Detailed description: This is a musical score for piano, spanning measures 31 to 45. The score is written for two staves, treble and bass clef. The key signature has two sharps (F# and C#). The music features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained block chords. Dynamic markings include *ff* (fortissimo) at measures 31, 41, and 45. The score concludes with a double bar line at measure 45. A date stamp '3-VI-2019' is located at the bottom right of the page.

HOMAGE TO SHOLEM ALEICHEM**03 YIDISHER AIR - RACHEL**

Molto Cantabile

Flute and Piano

Serban Nichifor

The musical score is written for Flute and Piano. It is in 3/4 time and consists of three systems of staves. The first system (measures 1-8) shows a piano introduction with a melody in the right hand and a bass line in the left hand. The second system (measures 9-14) continues the piano introduction with a melody in the right hand and a bass line in the left hand. The third system (measures 15-21) shows the flute entering with a melody in the right hand and a bass line in the left hand. The score includes dynamic markings (mf, mp) and articulation (accents, slurs).

20

Measures 20-23 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 20 features a melodic line in the treble staff with a slur and a trill-like ornament, and a bass line with eighth notes. Measures 21-23 continue the melodic and harmonic development with various chords and moving lines.

24

Measures 24-28 of a musical score. Measure 24 begins with a treble staff containing a triplet of eighth notes and a bass staff with a similar triplet. Measures 25-28 show a progression of chords and melodic fragments, with dynamic markings *mf* (mezzo-forte) appearing in measures 25 and 26.

29

Measures 29-33 of a musical score. Measure 29 features a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. Measures 30-33 continue this pattern with some melodic variation and a final measure (33) featuring a *f* (forte) dynamic marking.

34

Measures 34-38 of a musical score. Measure 34 starts with a treble staff containing a triplet of eighth notes and a bass staff with a triplet of eighth notes. Measures 35-38 show a continuation of the musical themes with various chords and melodic lines, ending with a *f* (forte) dynamic marking in measure 34.

40

Measures 40-45 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The treble staff begins with a whole rest in measure 40, followed by a half rest in measure 41. In measure 42, it starts a melodic line with a forte (*f*) dynamic, featuring a triplet of eighth notes. This line continues through measures 43, 44, and 45, ending with a triplet of eighth notes. The grand staff provides harmonic support with chords and moving lines in both hands. Dynamics include *mf* in measures 40, 41, and 45, and *mp* in measures 42 and 43.

46

Measures 46-51 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The treble staff features a melodic line with a triplet of eighth notes in measure 46, followed by a half rest in measure 47. In measure 48, it begins a new melodic phrase with a slur over measures 48-51, which includes a 7th-note run. The grand staff continues with harmonic accompaniment. Dynamics include *mf* in measures 46, 47, and 51, and *mp* in measures 48 and 49.

52

Measures 52-57 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The treble staff has a melodic line with a slur over measures 52-57, including a triplet of eighth notes in measure 54 and a triplet of eighth notes with a sharp in measure 56. The grand staff provides harmonic support. Dynamics include *mf* in measures 52, 53, and 57, and *mp* in measures 54 and 55.

58

Measures 58-63 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The treble staff features a melodic line with a slur over measures 58-63, including a triplet of eighth notes in measure 60 and a triplet of eighth notes with a sharp in measure 62. The grand staff provides harmonic support. Dynamics include *mf* in measures 58, 59, and 63, and *mp* in measures 60 and 61.

64

64

65

66

67

68

69

70

71

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75

76

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78

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81

82

83

84

84

85

86

87

88

89

90

92

Musical score for measures 92-100. The score is written for a single melodic line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo/mood is marked *mf* (mezzo-forte). The melody consists of eighth and sixteenth notes, often beamed together. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

101

Musical score for measures 101-104. The score is written for a single melodic line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, often beamed together. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

10-VII-2018

KLEZMER DANCE
for B-flat Clarinet, Violin and Piano
- To the great clarinet virtuoso Michele Gingras,
from all my heart ! -

Allegro Vivo

Serban Nichifor

The musical score is for a piece titled "KLEZMER DANCE" for B-flat Clarinet, Violin, and Piano. It is in 5/4 time, marked "Allegro Vivo" with a tempo of 120 beats per minute. The score is divided into two systems. The first system shows the Clarinet (Cl) and Violin (Vn) parts. The Piano (Pf) part is in the bass clef. The second system shows the Clarinet (Cl) and Piano (Pf) parts. The Violin (Vn) part is in the treble clef. The score includes various dynamics such as *ff*, *mp*, *f*, *ff*, *f*, *p*, *mp*, *mf*, and *mf*. The Clarinet part features a melodic line with a triplet in the second system. The Violin part features a melodic line with a triplet in the second system. The Piano part features a complex rhythmic pattern with many sixteenth notes and a triplet in the second system.

This musical score is divided into two systems, each containing staves for Clarinet (Cl), Violoncello (Vn), and Piano (Pf). The key signature has one flat (B-flat), and the time signature is 6/8.

System 1:

- Cl:** Starts with a five-measure rest (marked '5'), then plays a melodic line with eighth and sixteenth notes.
- Vn:** Remains silent throughout the system.
- Pf:** The right hand plays a complex chordal texture with many beamed sixteenth notes. The left hand plays a simple eighth-note bass line.

System 2:

- Cl:** Continues the melodic line, ending with a sharp upward interval.
- Vn:** Enters in the second measure with a melodic line, marked with a forte (*f*) dynamic.
- Pf:** The right hand continues its chordal texture. The left hand has a five-measure rest (marked '5') in the first measure, then continues with eighth notes, marked with a forte (*f*) dynamic.

9

Cl

Vn

Pf

10

11

Cl

Vn

Pf

12

13

Cl

Vn

Pf

Musical score for measures 13-14. The score is for Clarinet (Cl), Violoncello (Vn), and Piano (Pf). Measure 13 shows the Cl and Vn playing a melodic line, while the Pf provides a harmonic accompaniment. Measure 14 shows the Cl and Vn continuing their melodic line, and the Pf providing a harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

15

Cl

Vn

Pf

Musical score for measures 15-16. The score is for Clarinet (Cl), Violoncello (Vn), and Piano (Pf). Measure 15 shows the Cl and Vn playing a melodic line, while the Pf provides a harmonic accompaniment. Measure 16 shows the Cl and Vn continuing their melodic line, and the Pf providing a harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

17

Cl

Vn

Pf

Cl

Vn

Pf

19

Cl

Vn

Pf

Cl

Vn

Pf

21

Cl

Vn

Pf

23

Cl

Vn

Pf

25

Cl

Vn

Pf

25

27

Cl

Vn

Pf

27

29

Cl

Vn

Pf

31

Cl

Vn

Pf

33

Cl

Vn

Pf

33

35

Cl

Vn

Pf

35

37

Cl

Vn

Pf

38

39

Cl

Vn

Pf

40

41

Cl

Vn

Pf

43

Cl

Vn

Pf

45

Cl

Vn

Pf

47

Cl

Vn

Pf

49

Cl

Vn

Pf

50

51

Cl

Vn

Pf

52

This musical score is divided into two systems, each containing two measures. The instruments are Clarinet (Cl), Violoncello (Vn), and Piano (Pf).

System 1 (Measures 53-54):

- Measure 53:** The Clarinet plays a continuous eighth-note melody. The Violoncello plays a melody with some rests. The Piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.
- Measure 54:** The Clarinet continues its melody. The Violoncello plays a more active line. The Piano accompaniment maintains the eighth-note bass line and chordal texture.

System 2 (Measures 55-56):

- Measure 55:** The Clarinet plays a melody with some rests. The Violoncello plays a melody. The Piano accompaniment continues with the eighth-note bass line and chords.
- Measure 56:** The Clarinet plays a melody. The Violoncello plays a melody. The Piano accompaniment continues with the eighth-note bass line and chords.

57

Cl

Vn

Pf

59

Cl

Vn

Pf

fff

fff

fff

fff

Bucharest, 11-VII-2010

File: Clarinet

KLEZMER DANCE
for B-flat Clarinet, Violin and Piano
- To the great clarinet virtuoso Michele Gingras,
from all my heart ! -

Allegro Vivo

Serban Nichifor

Cl $\text{♩} = 120$

Cl ³

Cl ⁵

Cl ⁷

Cl ⁹

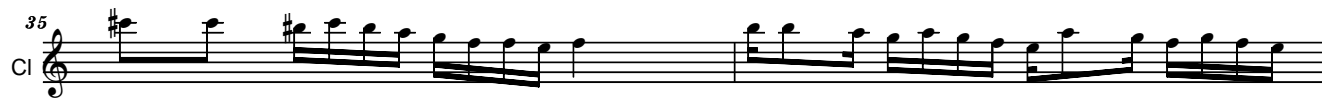
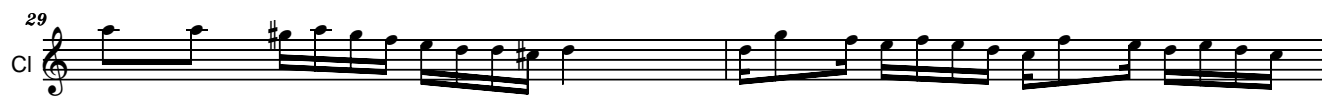
Cl ¹¹

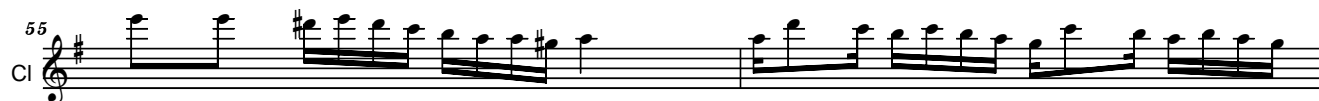
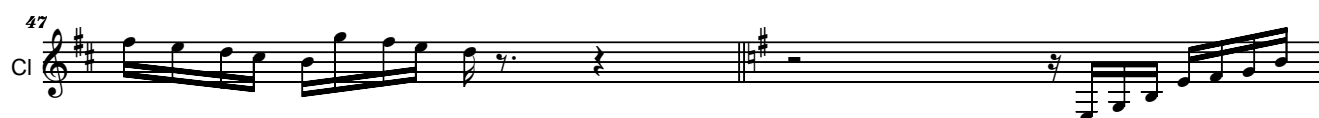
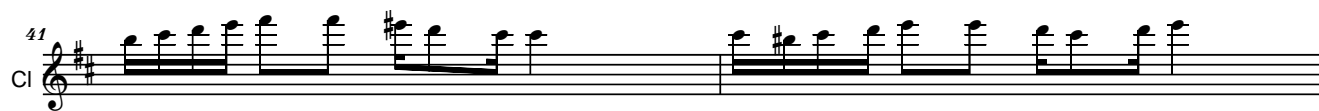
Cl ¹³

Cl ¹⁵

Cl ¹⁷

Cl ¹⁹





File: Violin

KLEZMER DANCE
for B-flat Clarinet, Violin and Piano
- To the great clarinet virtuoso Michele Gingras,
from all my heart ! -

Allegro Vivo

Serban Nichifor

Vn $\text{♩} = 120$

ff *mp* *f* *ff*

3

5

7 *f*

9

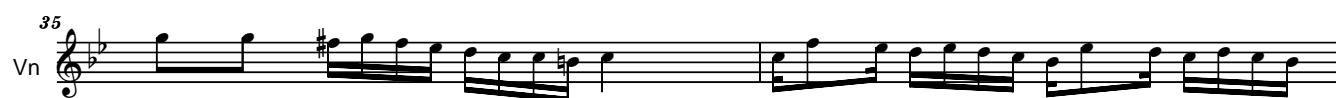
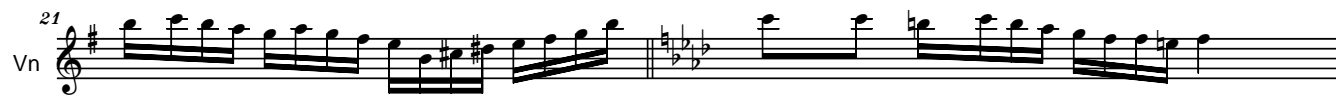
11


13


15 2


17


19

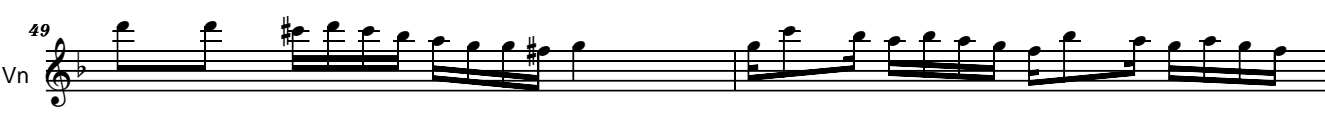



41 Vn 


43 Vn 


45 Vn 


47 Vn 


49 Vn 

51 Vn 

53 Vn 

55 Vn 

57 Vn 

59 Vn 
fff

KLEZMER DANCE
for B-flat Clarinet, Violin and Piano
Piano Part

Allegro Vivo

Serban Nichifor

♩ = 120

The piano part is written for two staves (treble and bass clef) in 5/4 time. The key signature has one flat (B-flat). The tempo is marked 'Allegro Vivo' with a quarter note equal to 120 beats per minute. The score consists of 20 measures, divided into four systems of five measures each. Measure numbers 1, 4, 7, 10, 13, 16, and 19 are indicated at the start of their respective systems. The music features a complex, rhythmic melody in the right hand, often using triplets and sixteenth notes, and a more steady, accompanimental line in the left hand. Dynamics include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The piece concludes with a key signature change to two flats (B-flat and E-flat) in the final measure.

22

25

27

29

32

35

38

41

44

47

50

53

56

59

fff

fff

Bucharest, 11-VII-2010

The image displays a musical score for piano, spanning measures 41 to 59. The notation is written on grand staves, with the right hand (treble clef) and left hand (bass clef) parts clearly delineated. The key signature is one flat (B-flat major or D minor). The score features a variety of musical textures, including dense chordal passages, arpeggiated figures, and melodic lines. Measure 41 begins with a complex chordal texture in the right hand and a steady eighth-note pattern in the left. Measures 44 and 47 show a shift in texture, with the right hand playing more active, arpeggiated figures. Measures 50 and 53 continue with dense chordal textures, while measures 56 and 59 feature a return to a more active, arpeggiated texture. The score concludes with a double bar line and the text 'Bucharest, 11-VII-2010'.

HOMAGE TO SHOLEM ALEICHEM

02 KLEZMER FANTASY

ALLEGRO

Flute and Piano

Serban Nichifor

The musical score is written for Flute and Piano. It begins with a tempo marking of $\text{♩} = 120$. The first system (measures 1-2) features a flute melody starting with a quarter rest, followed by a half note G4, and then a series of eighth notes ascending to A5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The second system (measures 3-4) continues the flute melody with a triplet of eighth notes and a half note. The piano accompaniment remains consistent. The third system (measures 5-6) shows the flute melody with a half note G4 and a series of eighth notes. The piano accompaniment continues with the same pattern. The score includes dynamic markings *f* and *mf*, and the instruction *quasi improvando*.

7

Measures 7 and 8 of a musical score. The treble clef staff begins with a half note G4, followed by a quarter rest, then a quarter note A4. A slur covers measures 7 and 8, with a sharp sign (#) appearing above the staff in measure 8. The bass clef staff contains a continuous eighth-note accompaniment of G4 and A4. Measure 8 features a sharp sign (#) below the first eighth note.

9

Measures 9 and 10 of a musical score. The treble clef staff begins with a half note G4, followed by a quarter rest, then a quarter note A4. A slur covers measures 9 and 10, with a sharp sign (#) appearing above the staff in measure 10. The bass clef staff contains a continuous eighth-note accompaniment of G4 and A4. Measure 10 features a sharp sign (#) below the first eighth note.

11

Measures 11 and 12 of a musical score. The treble clef staff begins with a half note G4, followed by a quarter rest, then a quarter note A4. A slur covers measures 11 and 12, with a sharp sign (#) appearing above the staff in measure 12. The bass clef staff contains a continuous eighth-note accompaniment of G4 and A4. Measure 12 features a sharp sign (#) below the first eighth note.

13

ff

This system contains measures 13 and 14. Measure 13 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. A fortissimo (ff) dynamic marking is present. Measure 14 continues the melodic and accompanimental patterns.

15

$\text{♩} = 70$

f

ff

f

mf

mf

This system contains measures 15 through 18. Measure 15 has a treble clef with a half note and a bass clef with eighth notes. Measure 16 shows a time signature change to 6/8 and the start of a new melodic phrase in the treble. Measures 17 and 18 continue this phrase. Dynamics include fortissimo (ff), forte (f), and mezzo-forte (mf).

19

This system contains measures 19 through 22. Measure 19 continues the melodic and accompanimental patterns. Measures 20 and 21 show further development of the melodic line. Measure 22 concludes the system with a melodic phrase. The accompaniment remains consistent throughout.

23

Measures 23-26 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The time signature is 2/4. Measure 23 features a treble staff with eighth-note runs and a bass staff with chords and eighth notes. Measure 24 continues the treble staff's eighth-note runs and the bass staff's chords. Measure 25 shows the treble staff with eighth-note runs and the bass staff with chords. Measure 26 features a treble staff with a sixteenth-note run and a bass staff with a half-note chord.

27

Measures 27-30 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The time signature is 2/4. Measure 27 features a treble staff with eighth-note runs and a bass staff with chords. Measure 28 continues the treble staff's eighth-note runs and the bass staff's chords. Measure 29 shows the treble staff with eighth-note runs and the bass staff with chords. Measure 30 features a treble staff with a sixteenth-note run and a bass staff with a half-note chord.

30

Measures 31-33 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The time signature is 2/4. Measure 31 features a treble staff with eighth-note runs and a bass staff with chords. Measure 32 continues the treble staff's eighth-note runs and the bass staff's chords. Measure 33 shows the treble staff with eighth-note runs and the bass staff with chords. The score ends with a double bar line.

33 $\text{♩} = 70$ *fff* *Subito Doloroso*

38

43 $\text{♩} = 120$ $\text{♩} = 50$ $\text{♩} = 100$ *Subito Danzante* $\text{♩} = 110$ *poco a poco accelerando*

49 $\text{♩} = 120$ $\text{♩} = 130$ $\text{♩} = 140$ $\text{♩} = 150 \sim$ $\text{♩} = 160$

54 $\text{♩} = 170$ $\text{♩} = 86$ $\text{♩} = 90$ $\text{♩} = 96$

58 $\text{♩} = 100$ $\text{♩} = 106$ $\text{♩} = 110$ $\text{♩} = 116$

63

Measures 63-67 of a musical score. The right hand (treble clef) features a melodic line with a slur over measures 63-64, a fermata in measure 65, and a slur over measures 66-67. The left hand (bass clef) provides harmonic support with chords and single notes. Dynamics include *f*, *ff*, and *mf*. A finger number '7' is indicated in measure 63.

68

Measures 68-72 of a musical score. The right hand (treble clef) continues the melodic line with a slur over measures 68-69, a fermata in measure 70, and a slur over measures 71-72. The left hand (bass clef) provides harmonic support. Dynamics include *mf*.

73

Measures 73-77 of a musical score. The right hand (treble clef) features a melodic line with a slur over measures 73-74, a fermata in measure 75, and a slur over measures 76-77. The left hand (bass clef) provides harmonic support. Dynamics include *f* and *ff*.

80

mf *f* *ff*

84

f *ff*

90

$\text{♩} = 60$ $\text{♩} = 100$

Subito Danzante, a p. accelerando

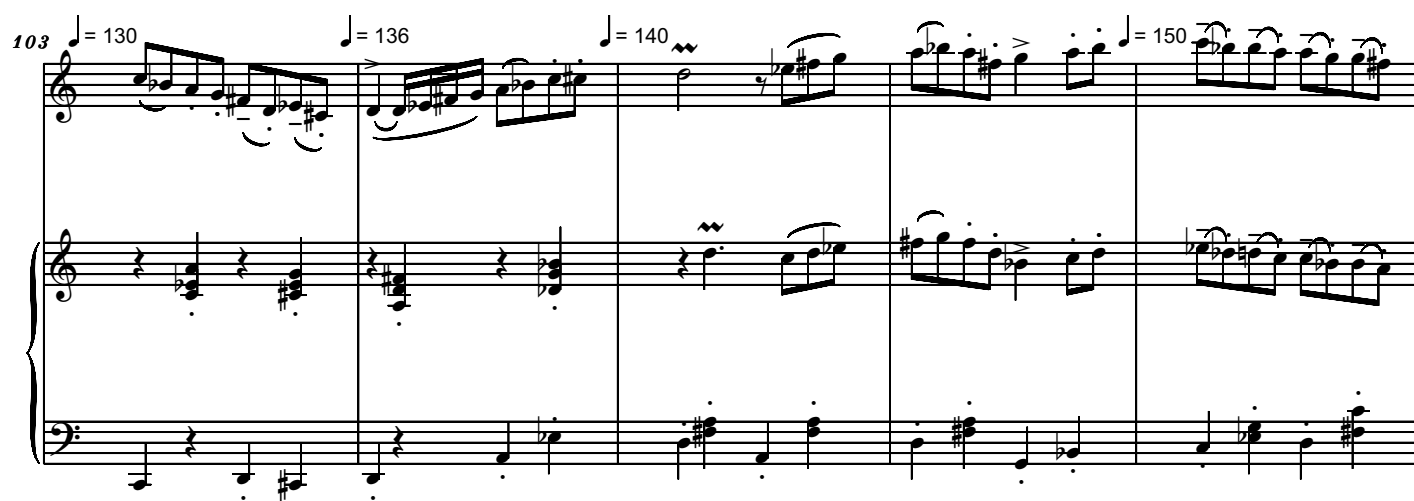
fff *mf*

97 $\text{♩} = 106$ $\text{♩} = 110$ $\text{♩} = 116$ $\text{♩} = 120$ $\text{♩} = 126$

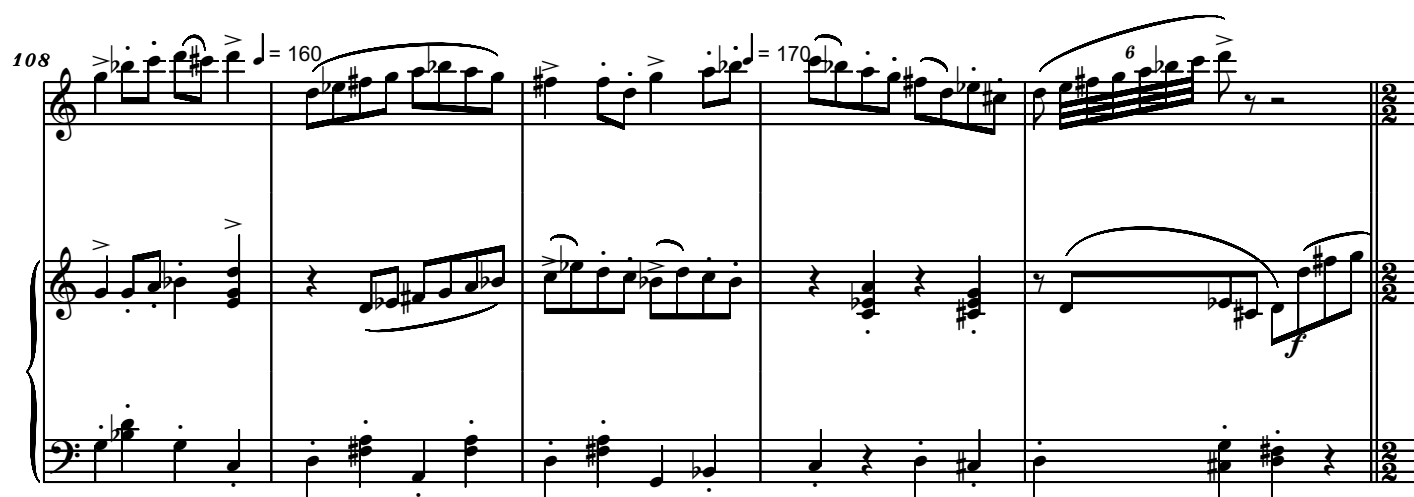
mf



103 $\text{♩} = 130$ $\text{♩} = 136$ $\text{♩} = 140$ $\text{♩} = 150$



108 $\text{♩} = 160$ $\text{♩} = 170$



113 $\text{♩} = 90$

f

mf

118 $\text{♩} = 96$

123 $\text{♩} = 106$

127

15

$\text{♩} = 116$

fff

fff

fff

132

ff appassionato

f

f

138

144

f

150

mf

fff Sub. Sonoro

$\text{♩} = 126$

157

$\text{♩} = 130$ $\text{♩} = 136$

mf *fff*

accelerando

$\frac{3}{4}$

ALLEGRO - DECISO !

164 $\text{♩} = 144$

fff

167

171

fff quasi grido

fff

6-VII-2018

The musical score is written for piano in 3/4 time, with a tempo marking of 144 beats per minute. The key signature has one sharp (F#). The score is divided into three systems of measures 164-166, 167-169, and 170-171. The right-hand part features a melodic line with slurs and accents, while the left-hand part provides a harmonic accompaniment with chords and eighth notes. The dynamics are marked as *fff* (fortississimo) throughout. The piece concludes with a double bar line and the date 6-VII-2018.

HOMAGE TO SHOLEM ALEICHEM
04 KLEZMER JOKE
Flute and Piano

Ritmico

Serban Nichifor

The musical score is written for Flute and Piano. It is in 2/4 time, key of D major (indicated by two sharps), and has a tempo of 100. The score is divided into three systems. The first system shows the piano introduction with a mezzo-forte (mf) dynamic. The second system shows the flute melody and piano accompaniment. The third system shows a more complex piano accompaniment with chords and arpeggios.

10

System 10: Treble clef, key of D major. Measures 10-12. Measure 10 features a rapid ascending sixteenth-note run in the right hand, while the left hand plays a steady eighth-note accompaniment. Measures 11 and 12 continue the accompaniment pattern.

13

System 13: Treble clef, key of D major. Measures 13-15. Measure 13 begins with a forte (*f*) dynamic and a rapid ascending sixteenth-note run in the right hand. The left hand continues with eighth-note accompaniment. Measures 14 and 15 maintain this texture.

16

System 16: Treble clef, key of D major. Measures 16-18. Measure 16 features a rapid ascending sixteenth-note run in the right hand. The left hand plays eighth-note accompaniment. Measures 17 and 18 continue the pattern.

19

 \mathcal{J}

25

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is for the Treble Clef, the middle for the Treble Clef, and the bottom for the Bass Clef. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a melody in the top staff, a harmonic accompaniment in the middle staff, and a bass line in the bottom staff. The melody includes various ornaments and slurs. The accompaniment consists of chords and single notes. The bass line is a simple harmonic accompaniment. The score is divided into three measures by vertical bar lines.

28

ff

31

ff

34

mf *f*

37

ff

f

f

Measures 37-38 of a musical score in 4/4 time. The treble staff (melody) starts with a forte (f) dynamic and a crescendo to fortissimo (ff) in measure 37, then returns to f in measure 38. The piano accompaniment consists of chords in the right hand and single notes in the left hand, both marked f.

39

ff

7

fff

fff

fff

fff

fff

fff

13-VII-2018

Measures 39-40 of a musical score in 4/4 time. Measure 39 features a fortissimo (ff) melody with a crescendo to fortississimo (fff) in measure 40. The piano accompaniment is marked fff throughout. A fermata is placed over the final chord in measure 40. The date 13-VII-2018 is written at the bottom right.

Dedicated to clarinet virtuoso MICHELE GINGRAS
KLEZMER LITTLE DANCE
Clarinet in B-flat and Piano

Ritmico

Serban Nichifor

$\text{♩} = 100$

mf

4

7

10



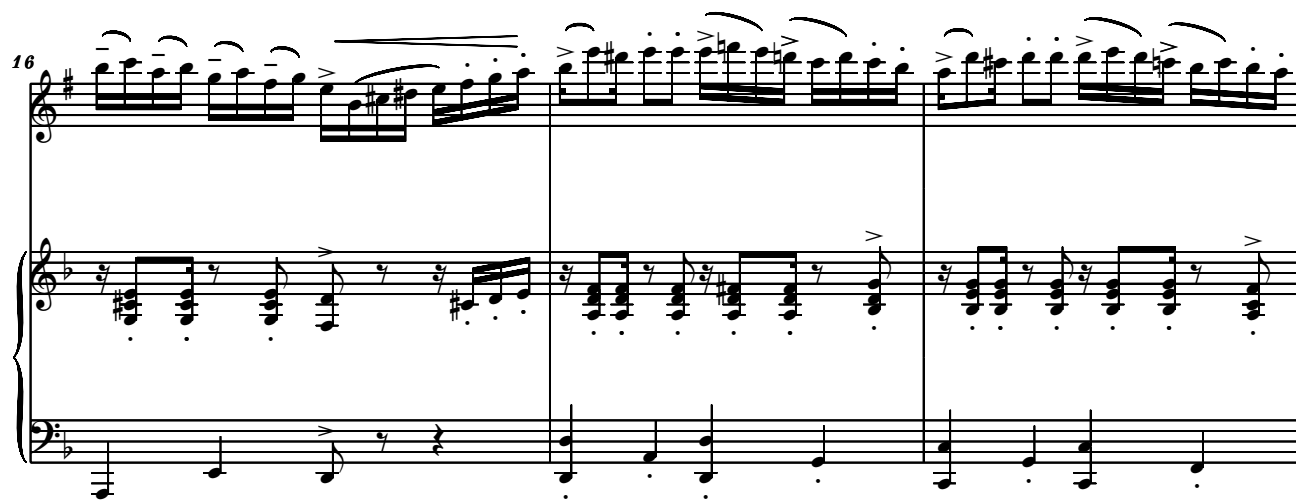
System 10: Treble clef staff contains a rapid ascending sixteenth-note scale starting on G4, marked with accents. The piano accompaniment in the grand staff features a steady eighth-note bass line in the left hand and a syncopated eighth-note pattern in the right hand.

13



System 13: Treble clef staff begins with a forte (*f*) dynamic and continues with a rapid ascending sixteenth-note scale, marked with accents. The piano accompaniment maintains the eighth-note patterns from the previous system.

16



System 16: Treble clef staff continues the rapid ascending sixteenth-note scale with accents. The piano accompaniment remains consistent with the eighth-note patterns in both hands.

19

20

21

f

22

23

24

f

25

26

27

28

ff

31

ff

34

mf

f

mf

mf

37

ff

f

f

39

ff

ff

ff

ff

13-VII-2018

Dedicated to clarinet virtuoso MICHELE GINGRAS

KLEZMER SUITE
for 2 Clarinets in B-flat and Piano

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(SABAM, UCMR-ADA)

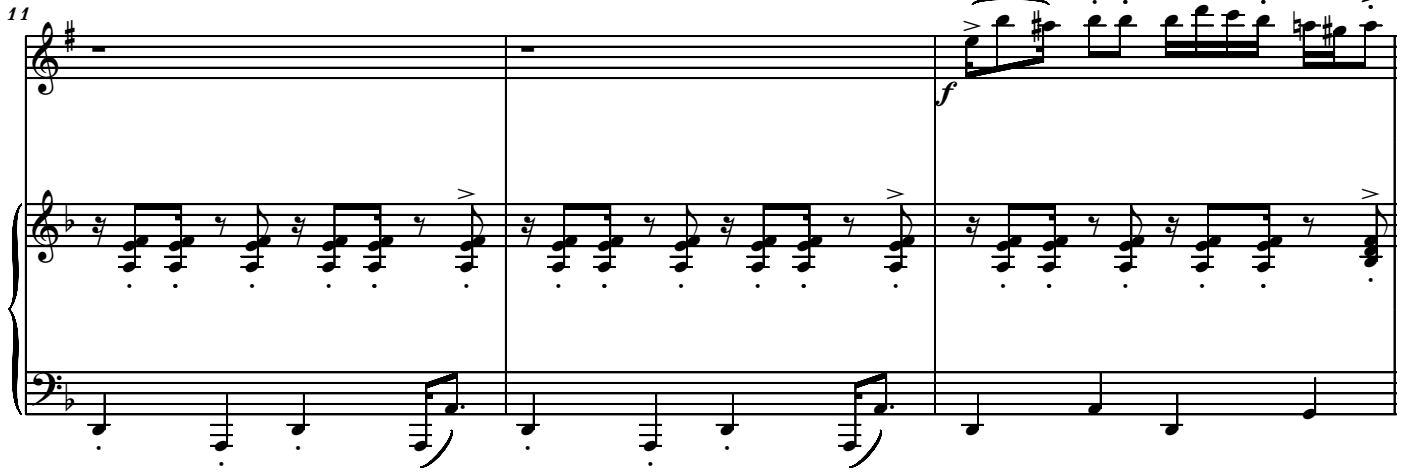
Ritmico

Dedicated to clarinet virtuoso MICHELE GINGRAS
1.) KLEZMER LITTLE DANCE
for Clarinet in B-flat and Piano

Serban Nichifor

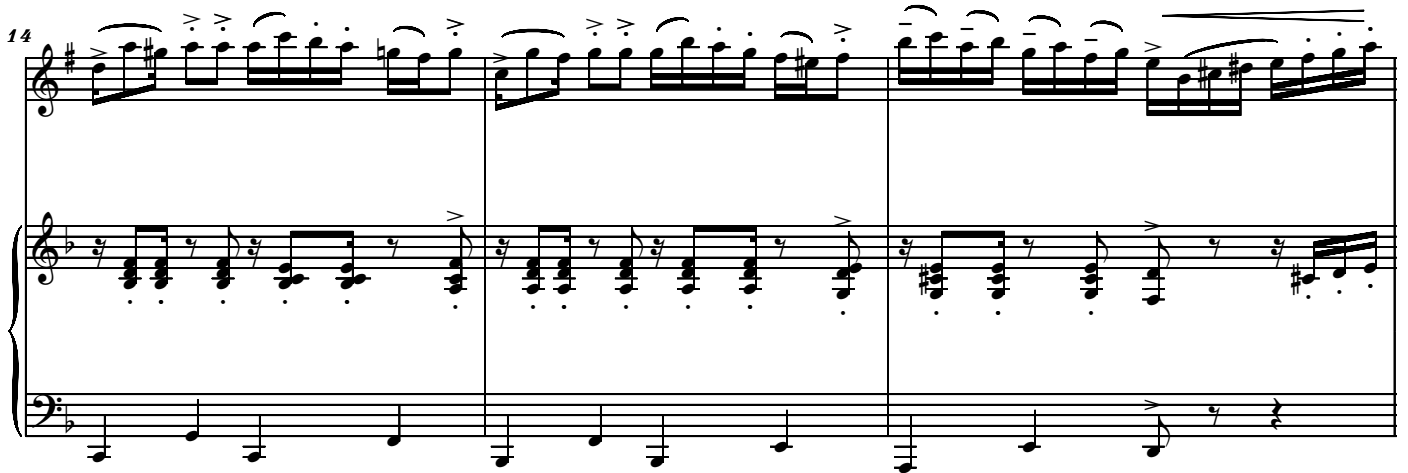
The musical score is written for Clarinet in B-flat and Piano. It is in 2/4 time, with a tempo marking of quarter note = 100. The key signature has one flat (B-flat). The score is divided into three systems, each with a measure number (1, 5, 8) at the beginning of the first staff. The first system (measures 1-4) features a clarinet melody starting in measure 3 with a *mf* dynamic, and a piano accompaniment starting in measure 1 with a *mf* dynamic. The second system (measures 5-7) continues the clarinet melody and piano accompaniment. The third system (measures 8-10) concludes the piece with a final clarinet flourish and piano accompaniment. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like *mf*.

11



System 11: Treble clef, key of D major. The right hand plays a melodic line starting with a forte (f) dynamic. The left hand plays a rhythmic accompaniment of eighth notes.

14



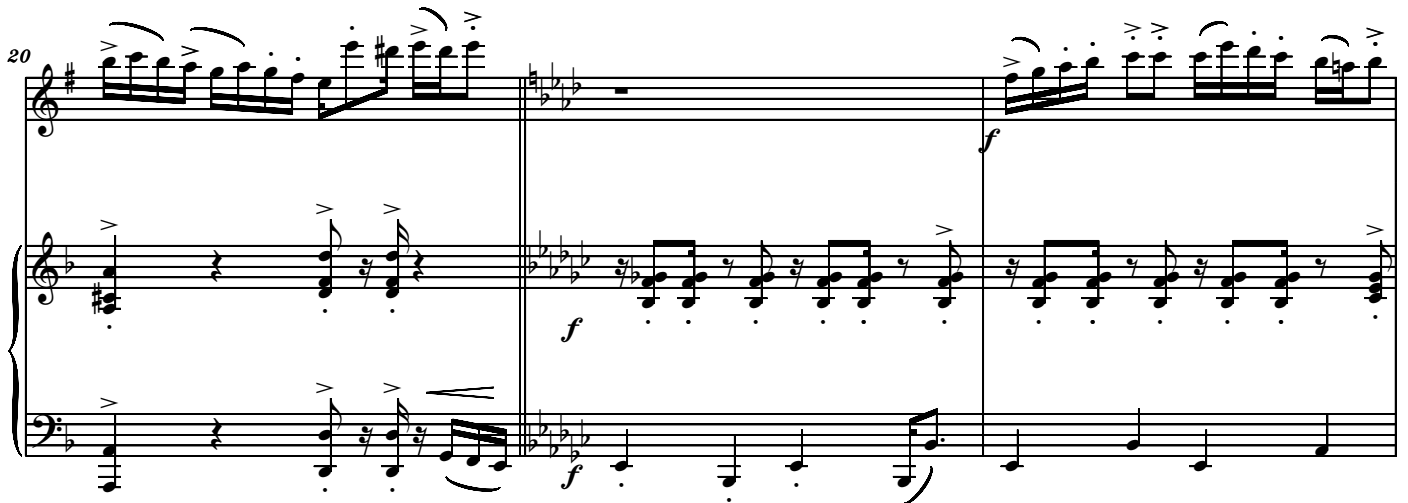
System 14: Treble clef, key of D major. The right hand continues the melodic line with various ornaments. The left hand continues the rhythmic accompaniment.

17



System 17: Treble clef, key of D major. The right hand continues the melodic line. The left hand continues the rhythmic accompaniment.

20



System 20: Treble clef, key of D major. The right hand continues the melodic line. The left hand continues the rhythmic accompaniment. A forte (f) dynamic is marked in the left hand.

23

24

25

26

27

28

29

30

31

32

33

34

35

mf *f* *ff*

39

ff *fff* *fff* *fff*

13-VII-2018

Dedicated to clarinet virtuoso MICHELE GINGRAS
with all my admiration and gratitude !
2.) HOMAGE TO SOHEM ALEICHEM

Allegro

for 2 Clarinets in B-flat

Serban Nichifor

120

fff *f* *tr*

fff *mf*

3 *tr* *tr*

6 *mf* *f* *tr* *tr* *tr*

9 *f* *tr* *tr* *tr*

12 *ff* *ff* *tr*

15

tr *tr*

18

fff *fff*

21

f *mf*

24

f *fff* *fff* *f*

27

f *mf*

30

mf *f*

33

36

39

42

f

ff

fff

tr

quasi gliss.

Deciso

23-VI-2018

Detailed description: This is a musical score for a piano piece, spanning measures 33 to 42. The score is written for two staves, treble and bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The music is characterized by rapid, flowing sixteenth-note passages, often with trills (tr) and slurs. Measure 33 starts with a treble staff entry and a bass staff entry. Measure 36 begins with a forte (*f*) dynamic. Measure 39 features a 'quasi gliss.' (quasi glissando) in the treble staff and a fortissimo (*ff*) dynamic. Measure 42 starts with a fortissimo (*fff*) dynamic and includes the instruction 'Deciso' (Decisive). The score concludes with a double bar line and the date '23-VI-2018'.

Dedicated to clarinet virtuoso MICHELE GINGRAS
3.) SUKKOT DANCE
for 2 Clarinets in B-flat and Piano

Allegro

Serban Nichifor

$\text{♩} = 120$

The musical score is written for two clarinets in B-flat and piano. It is in 3/4 time, key of D major (two sharps). The tempo is marked Allegro, with a metronome marking of 120 beats per minute. The score is divided into three systems. The first system shows the piano introduction with a mezzo-forte (mf) dynamic. The second and third systems show the clarinet entries with a forte (f) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). They contain a continuous melody of eighth and sixteenth notes, often beamed together. The bottom two staves are in bass clef. The third staff from the top contains a series of chords, mostly triads and dyads, with some accidentals. The fourth staff contains a simple bass line with quarter and eighth notes.



The second system of musical notation also consists of four staves. The top two staves continue the melodic line from the first system. The bottom two staves continue the harmonic accompaniment, with the third staff showing more complex chordal textures and the fourth staff providing a steady bass line.



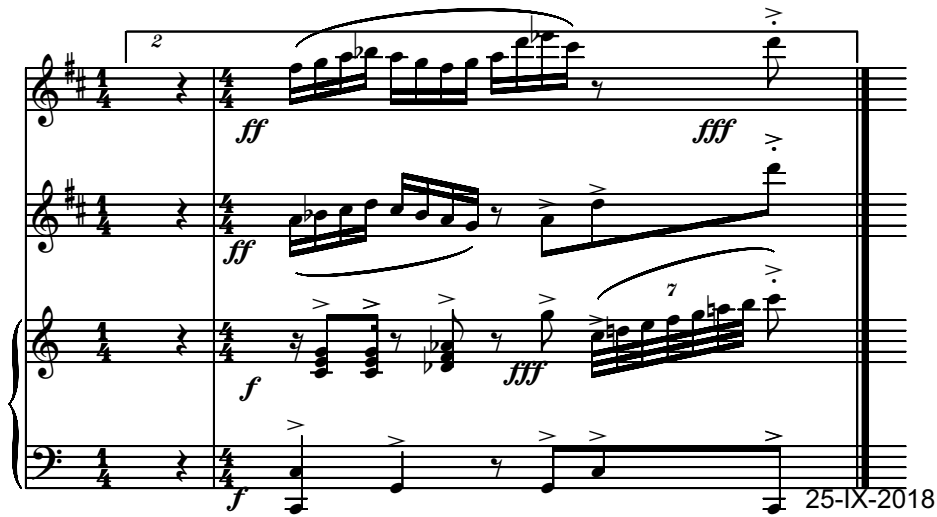
The third system of musical notation features four staves. The top staff has a whole rest in the first measure, followed by a melodic entry in the second measure. The second staff continues the melodic development. The bottom two staves maintain the harmonic accompaniment, with the third staff showing some chromatic movement in the chords.



The fourth system of musical notation consists of four staves. The top two staves show a more active melodic line with many beamed sixteenth notes. The bottom two staves continue the harmonic accompaniment, with the third staff showing some chromatic movement in the chords.



The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. They contain complex melodic lines with many beamed sixteenth and thirty-second notes, including slurs and accents. The bottom two staves are in bass clef, with the left staff containing block chords and the right staff containing a simple bass line of quarter notes. A first ending bracket labeled '1' spans the final measures of the system.



The second system of musical notation also consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The system begins with a second ending bracket labeled '2'. The music features dynamic markings: *ff* (fortissimo) and *fff* (fortississimo) in the upper staves, and *f* (forte) in the lower staves. The notation includes various musical ornaments such as slurs, accents, and a fermata. A seventh finger fingering (7) is indicated in the bottom right staff. The system concludes with a double bar line. The date '25-IX-2018' is printed at the bottom right of the system.

DECISO

♩ = 70

♩ = 66 ♩ = 60

♩ = 50 ♩ = 40

ff *fff* *rall.* *fff*

ff *fff*

4 ♩ = 90 ANIMATO

ANIMATO

ANIMATO

mp

ANIMATO

mp *mf*

This musical score page contains measures 6 through 11. It is written for piano (p) and violin (v). The key signature has one sharp (F#), and the time signature is 2/4. Measures 6-7 and 8-10 are in 2/4 time, while measure 11 is marked with a 2/4 time signature.

Measures 6-7: The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The violin part has a melodic line in the first staff and a more active line in the second staff, marked *mf*.

Measures 8-10: The piano part continues with a similar accompaniment. The violin part features a melodic line in the first staff and a more active line in the second staff, marked *mf*.

Measure 11: The piano part continues with a similar accompaniment. The violin part features a melodic line in the first staff and a more active line in the second staff, marked *mf*. A trill (tr) is indicated in the first staff of measure 11.

13

13

16

16

19

19

21

(gliss.)

f

f

f

f

mp

mp

25

mp

mp

mp

28

mp

mp

mp

33

36

$\text{♩} = 70$ PESANTE

39

$\text{♩} = 80$ $\text{♩} = 88$ $\text{♩} = 94$ $\text{♩} = 100$

poco a poco precipitando

ff

42 $\text{♩} = 110$ $\text{♩} = 120$ $\text{♩} = 130$ $\text{♩} = 140$ $\text{♩} = 150$ $\text{♩} = 160$

46 $\text{♩} = 170$ $\text{♩} = 180$

51 $\text{♩} = 185$

56 $\text{♩} = 190$

Measures 56-60: Musical score for measures 56-60. The score is in 2/4 time with a tempo of 190. It features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#).

61 $\text{♩} = 195$

Measures 61-66: Musical score for measures 61-66. The score is in 2/4 time with a tempo of 195. It continues the melodic and rhythmic patterns from the previous section. The key signature has one sharp (F#).

67 $\text{♩} = 200$

G.P. *fff* gliss.

G.P. *fff*

G.P. *fff*

G.P. *fff*

fff

27-IV-2020

Measures 67-70: Musical score for measures 67-70. The score is in 2/4 time with a tempo of 200. It features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#). The section ends with a double bar line and the date 27-IV-2020.

KLEZMER WEDDING DANCE
 for 2 clarinets in Bb, bassoon and piano
 Dedicated to Michele Gingras, Trina Gross,
 Doug Spaniol and Kate Boyd
CLARINET 1 IN Bb PART

DECISO

Serban Nichifor

♩ = 70 ♩ = 66 ♩ = 60 ♩ = 40 ♩ = 90 ANIMATO

5 *mf*

9 *tr.*

12

15

17

19

21 *(gliss.)* ♩ = 70 *f*

31 ♩ = 70 PESANTE

poco a poco precipitando

40 ♩ = 80 ♩ = 88 ♩ = 94 ♩ = 100 ♩ = 110 ♩ = 120 *ff*

43 $\text{♩} = 130$ $\text{♩} = 140$ $\text{♩} = 150$ $\text{♩} = 160$ $\text{♩} = 170$

47 $\text{♩} = 180$

52 $\text{♩} = 185$ $\text{♩} = 190$

57

63 $\text{♩} = 195$ $\text{♩} = 200$

69 G.P. *fff* gliss.

Detailed description: This is a musical score for guitar, spanning measures 43 to 69. The music is written in treble clef with a key signature of one sharp (F#). The tempo increases in increments of 10 beats per minute (BPM) from 130 BPM at measure 43 to 200 BPM at measure 63. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several double bar lines with a '2' above them, indicating a two-measure rest. Measure 63 contains a two-measure rest followed by a double bar line with a '2' above it. Measure 69 begins with a 'G.P.' (Grave Performance) marking, followed by a double bar line and a 'fff' (fortissimo) dynamic marking. The piece concludes with a glissando (gliss.) and a final double bar line.

KLEZMER WEDDING DANCE
for 2 clarinets in Bb, bassoon and piano
Dedicated to Michele Gingras, Trina Gross,
Doug Spaniol and Kate Boyd
CLARINET 2 IN Bb PART

DECISO

Serban Nichifor

♩ = 70 ♩ = 66 ♩ = 60 ♩ = 50 ♩ = 40 ♩ = 90 **ANIMATO**

6 *mf*

8

11

13

16

19

21 ♩ = 70 *f*

24 *f*

29

33

36 *ff* $\text{♩} = 70$ PESANTE

39 *poco a poco precipitando* *ff* $\text{♩} = 80$ $\text{♩} = 88$

41 $\text{♩} = 94$ $\text{♩} = 100$ $\text{♩} = 110$ $\text{♩} = 120$

43 $\text{♩} = 130$ $\text{♩} = 140$ $\text{♩} = 150$ $\text{♩} = 160$

46 $\text{♩} = 170$ $\text{♩} = 180$

50 $\text{♩} = 185$

54 $\text{♩} = 190$

59

64 $\text{♩} = 195$

68 $\text{♩} = 200$ G.P. *fff*

KLEZMER WEDDING DANCE
for 2 clarinets in Bb, bassoon and piano
Dedicated to Michele Gingras, Trina Gross,
Doug Spaniol and Kate Boyd
BASSOON PART

DECISO

Serban Nichifor

♩ = 70 ♩ = 66 ♩ = 60 ♩ = 50 ♩ = 40

ANIMATO

4 ♩ = 90

33 

36  $\text{♩} = 70$ PESANTE *ff* 

39  poco a poco precipitando $\text{♩} = 80$ *ff* $\text{♩} = 88$ 

41 $\text{♩} = 94$  $\text{♩} = 100$  $\text{♩} = 110$  $\text{♩} = 120$ 

43 $\text{♩} = 130$  $\text{♩} = 140$  $\text{♩} = 150$  $\text{♩} = 160$ 

46 $\text{♩} = 170$  $\text{♩} = 180$  

50  $\text{♩} = 185$  $\text{♩} = 195$ 

55 $\text{♩} = 190$   

60  $\text{♩} = 195$  

65 $\text{♩} = 200$    

70 G.P.  *fff* 

KLEZMER WEDDING DANCE
for 2 clarinets in Bb, bassoon and piano
Dedicated to Michele Gingras, Trina Gross,
Doug Spaniol and Kate Boyd
PIANO PART

DECISO

Serban Nichifor

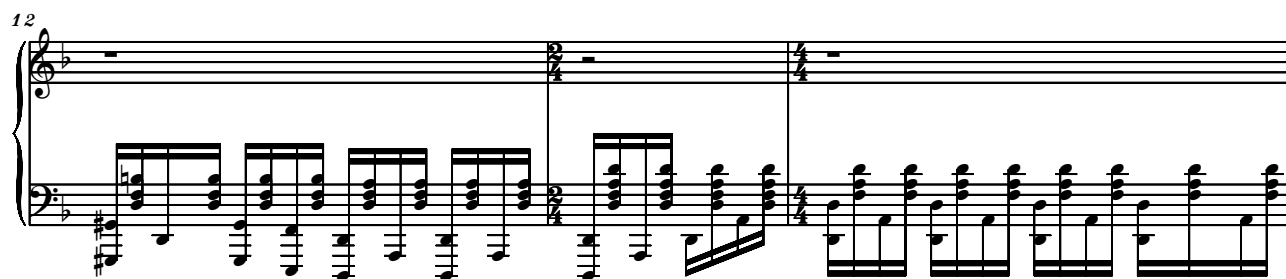
$\text{♩} = 70$
ff *fff* *rall.* *fff*
 $\text{♩} = 66$ $\text{♩} = 60$

$\text{♩} = 90$ ANIMATO

mp

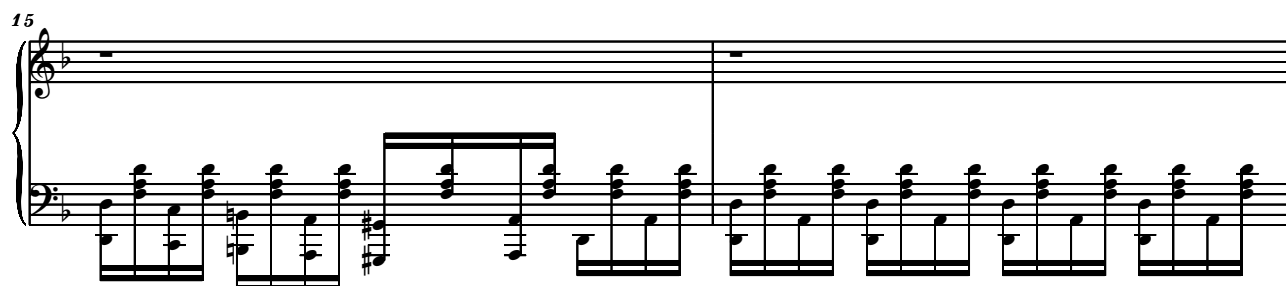
10

12



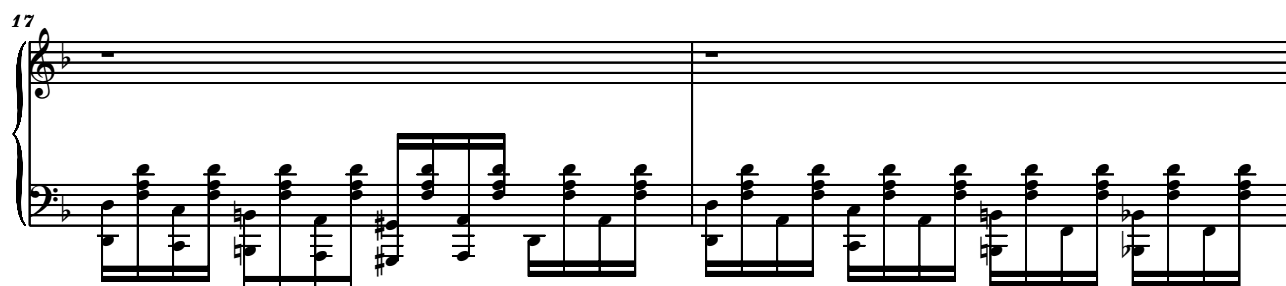
System 12-14: Treble clef is empty. Bass clef has a continuous eighth-note accompaniment in D major. Measure 12: D2, F#2, A2, B2. Measure 13: C3, E3, G3, B2. Measure 14: A2, G2, F#2, E2.

15



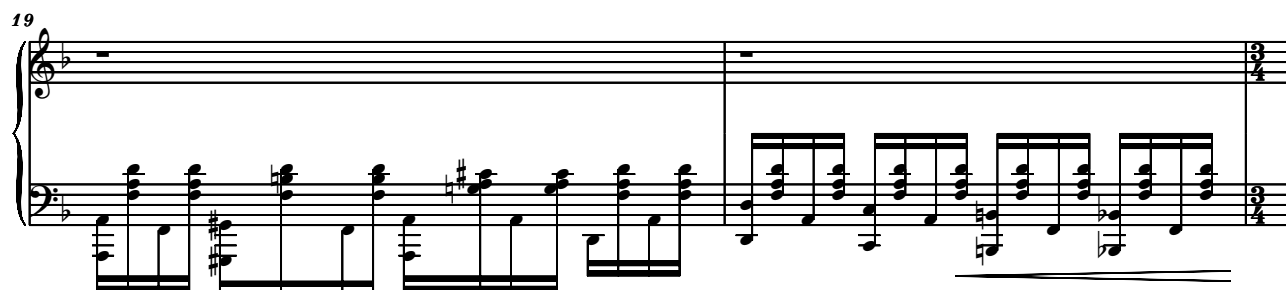
System 15-16: Treble clef is empty. Bass clef continues the eighth-note accompaniment. Measure 15: D2, F#2, A2, B2. Measure 16: C3, E3, G3, B2.

17



System 17-18: Treble clef is empty. Bass clef continues the eighth-note accompaniment. Measure 17: A2, G2, F#2, E2. Measure 18: D2, F#2, A2, B2.

19



System 19-20: Treble clef is empty. Bass clef continues the eighth-note accompaniment. Measure 19: C3, E3, G3, B2. Measure 20: A2, G2, F#2, E2.

21



System 21-23: Measure 21: Treble clef has a half note D3 (f). Bass clef continues the eighth-note accompaniment. Measure 22: Treble clef has a half note E3 (mp). Bass clef continues the eighth-note accompaniment. Measure 23: Treble clef has a half note F#3 (mp). Bass clef continues the eighth-note accompaniment. A tempo marking of quarter note = 70 is placed above the system.

25



System 25-27: Treble clef has a melody of eighth notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. Bass clef continues the eighth-note accompaniment.

28

33

36

f

ff **PESANTE**

39

f poco a poco precipitando

$\text{♩} = 80$

41

$\text{♩} = 94$ $\text{♩} = 100$ $\text{♩} = 110$

43

$\text{♩} = 130$ $\text{♩} = 140$ $\text{♩} = 150$ $\text{♩} = 160$ $\text{♩} = 170$

47 $\text{♩} = 180$

52 $\text{♩} = 185$

56 $\text{♩} = 190$

61 $\text{♩} = 195$

66 $\text{♩} = 200$

72

27-IV-2020

LION OF JUDAH
for Organ
- dedicated to Israel Defense Forces -

Maestoso

Serban Nichifor

First system of the musical score. It consists of three staves: Treble, Middle, and Bass. The time signature is 3/4. The tempo is marked 'Maestoso' with a quarter note equal to 100 (♩ = 100). The dynamics are marked 'fff' (fortississimo) on all three staves. The music features a series of chords and moving lines, with a large slur spanning across the first two staves.

Second system of the musical score, starting at measure 8. It consists of three staves. The tempo markings are ♩ = 90, ♩ = 80, ♩ = 70, ♩ = 50, and ♩ = 40, indicating a gradual deceleration. The instruction 'poco a poco rall.' (poco a poco rallentando) is written above the first staff. The dynamics are 'ff' (fortissimo) on the first two staves and 'f' (forte) on the third staff. The music features a series of chords and moving lines, with a large slur spanning across the first two staves.

Third system of the musical score, starting at measure 13. It consists of three staves. The tempo is marked 'Dramatico' with a quarter note equal to 70 (♩ = 70). The dynamics are marked 'ff' (fortissimo) on the first two staves and 'fff' (fortississimo) on the third staff. The instruction 'in rilievo' is written below the first staff. The music features a series of chords and moving lines, with a large slur spanning across the first two staves.

18, $\text{♩} = 80$ $\text{♩} = 90$ $\text{♩} = 70$
precipitando sub. rall.
ff

22, $\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 40$ $\text{♩} = 30$
f poco a poco calando *mp*
mf *mp* *mp*

27, $\text{♩} = 80$ Sub. Animato
mf *mf*

29

Measures 29-30 of a musical score in G major (one sharp). The treble staff features a continuous eighth-note melody with a slur. The bass staff has a similar eighth-note line with a slur, ending with a flat. The grand staff includes a low bass line with whole notes and rests.

31

f

Measures 31-32 of a musical score in G major. Measures 31 and 32 are marked with a forte (*f*) dynamic. The treble staff has a continuous eighth-note melody with a slur. The bass staff features a series of chords, each marked with a forte (*f*) dynamic. The grand staff includes a low bass line with whole notes and rests.

33

Measures 33-34 of a musical score in G major. The treble staff has a continuous eighth-note melody with a slur. The bass staff features a series of chords. The grand staff includes a low bass line with whole notes and rests.

35

System 35: Treble clef, key of D major. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line features chords: D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4. The lower bass line has a single note: D4.

37

System 37: Treble clef, key of D major. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line features chords: D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4. The lower bass line has a single note: D4.

39

System 39: Treble clef, key of D major. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line features chords: D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4, D4-F#4. The lower bass line has a single note: D4.

41

Measures 41-42 of a musical score. The key signature has one sharp (F#). Measure 41: Treble clef has a whole rest and a half note chord (F#4, A4); Bass clef has a whole rest and a half note chord (F#2, A2), both marked *ff*. Measure 42: Treble clef has a half note chord (F#4, A4) and a half note chord (B4, C#5); Bass clef has a half note chord (F#2, A2) and a half note chord (B2, C#3). The right hand plays a continuous eighth-note melody in both measures.

43

Measures 43-44 of a musical score. Measure 43: Treble clef has a whole rest and a half note chord (F#4, A4); Bass clef has a whole rest and a half note chord (F#2, A2). Measure 44: Treble clef has a half note chord (F#4, A4) and a half note chord (B4, C#5); Bass clef has a half note chord (F#2, A2) and a half note chord (B2, C#3). The right hand continues with eighth-note patterns.

45

Measures 45-46 of a musical score. Measure 45: Treble clef has a whole rest and a half note chord (F#4, A4); Bass clef has a whole rest and a half note chord (F#2, A2). Measure 46: Treble clef has a half note chord (F#4, A4) and a half note chord (B4, C#5); Bass clef has a half note chord (F#2, A2) and a half note chord (B2, C#3). The right hand continues with eighth-note patterns.

47

Measures 47-48 of a musical score in 3/4 time. The key signature has one sharp (F#). Measure 47 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). Measure 48 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). The system ends with a double bar line and a 3/4 time signature.

Dramatico

49

Measures 49-53 of a musical score in 3/4 time. The key signature has one sharp (F#). Measure 49 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). Measure 50 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). Measure 51 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). Measure 52 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). Measure 53 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). The system ends with a double bar line and a 3/4 time signature.

ff

ff

fff in rilievo

54

Measures 54-58 of a musical score in 3/4 time. The key signature has one sharp (F#). Measure 54 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). Measure 55 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). Measure 56 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). Measure 57 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). Measure 58 features a treble staff with a half note chord (F#4, A4), a melody staff with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4), and a bass staff with a half note chord (F#2, A2). The system ends with a double bar line and a 3/4 time signature.

precipitando

HATIKVA

59 *fff* Kol od ha le - vav pe ni mah ne fesh Ye - hu - di

64 ho mi yah, U - le fa-a-tey mis-rah ka di mah a yinle Tai-yon tao fi yah,

69 Odlo av' dah tik va te nu, Ha tik vah sh'notal pa yim Li-h'yot am hof shi

74 $\text{♩} = 70$

be ar tze nu E-retz Tzi yonvi eu sha la yim poco a poco rall.

Lib h'yot am hof shi

78 $\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 40$

be ar tze nu, E-retz Tzy yonvi ru sha la yim.

13-I-2017

Andante Cantabile

MAZAL TOV ISRAEL !
for Soprano and Piano

Poem by DOVA CAHAN
Music by SERBAN NICHIFOR

$\text{♩} = 94$

f

Is - ra - el e ta - ra noa - stra un-de ne'am in - tors du - pa
Is - ra - el he ar - tze - i - nu sham ha - zar - nu a - ha -

mf

5

do - ua mii de ani e - xil ce ne'au im - pus Is - ra - el e ta - ra si - o -
- rei al - pai - im shnot ga - lut she hiti - lu'a - leinu Is - ra - el he e - rez hazio - nut

8

- nis - ti - lor Sha-na Ha - ba' be le - ru - sha - laim *ff* Ma - zal Tov, Ma - zal
ve zot hai - ta'tik - va - teinu B'Shana Ha - ba' be le - ru - sha - laim Ma - zal Tov, Ma - zal

f

12

Tov, - - Is-ra el Ma - zal Tov., Is-ra el, Is - ra - el, Is-ra
Tov, Is-ra el Ma - zal Tov, Is-ra el Is - ra - el, Is-ra

17

f

- el Ma - zal Tov ! Sa tra - im in - pa - ce noi do-
- el Ma - zal Tov ! A - nah - nu me - ka - vim le Sha

mf

22

- rim cu drag Cu spe - ran - - ta, cu no - roc si mult suc - ces Noi do-
- lom ve'a - nu mea - ha - lim lah be'a - ha - va ve be - tik - va' har - be'

25

- rim dinsu - fletta-rii noa - stre Ma - zal Tov Is - ra - el! Ma - zal
ma - - zalve hazla-ha A - nah - nu mea - ha - lim mi - kol ha - lev le'medi-na - tei - nu Ma - zal

ff

29

Tov, Ma - zal Tov, - - Is-ra el Ma - zal Tov., Ma - zal - Tov Is - ra
Tov, Ma - zal Tov, Is-ra el Ma - zal Tov, Ma - zal Tov Is - ra -

f

34

- el, Ma - zal Tov Is - ra - el!
- el, Ma - zal Tov Is - ra - el!

ff *fff*

12-II-2018



Serban Nichifor

Composer, Interpreter, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology
Theology Faculty, University of Bucharest
International courses of composition at Darmstadt, Weimar, Breukelen and Munchen
USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);
Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)
Vice-president of the ROMANIA-BELGIUM Association
Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC
FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, ... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY
Associate: SABAM - IPI code of the artist : I-000391194-0
Artist page : www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm

About the piece



Title: MOMENTS for Soprano (or Tenor) and Organ [poems by VLAD SOLOMON]
Composer: Nichifor, Serban
Copyright: Copyright © Serban Nichifor
Publisher: Nichifor, Serban
Instrumentation: Soprano and organ
Style: Modern classical

Serban Nichifor on free-scores.com



- listen to the audio
- share your interpretation
- comment
- contact the artist

SERBAN NICHIFOR

MOMENTS

CLIFE

on the poems of VLAD SOLOMON

for voice and organ

- I.) "Clife" / "Moments" I - Prelude (*page 1*);
- II.) "Clife" / "Moments" II (*page 4*);
- III.) "Initiale" / "Initials" (*page 14*);
- IV.) "Pasi de dans" / "Dance Steps" (*page 17*);
- V.) "In noi e un cer mai adevarat" / "The True Heaven Is In Us" (*page 21*).

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Organ

The image displays three systems of organ music notation. Each system consists of three staves: a Treble staff, a Bass staff, and a lower Bass staff. The first two systems are in G major (one sharp) and 4/4 time. The first system features a melodic line in the Treble staff, chords in the Bass staff, and a bass line in the lower Bass staff. The second system continues this pattern. The third system introduces dynamic markings: *f* (forte) in the first measure, *mf* (mezzo-forte) in the second measure, and *mp* (mezzo-piano) in the third measure. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Organ

The first system of organ music notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests, including some beamed sixteenth notes. The middle staff is in bass clef and contains a series of chords, many of which are marked with a slash and a vertical line, indicating a specific organ registration. The bottom staff is in bass clef and contains a bass line with notes and rests. A dynamic marking of *mf* (mezzo-forte) is placed between the middle and bottom staves.

Organ

The second system of organ music notation consists of three staves. The top staff continues the melodic line from the first system, with some notes marked with a sharp sign. It includes dynamic markings of *p* (piano) and *pp* (pianissimo), and a *rall.* (rallentando) instruction. There are also tempo markings: $\text{♩} = 84$ and $\text{♩} = 78$. The middle staff contains registration marks (slashes with vertical lines). The bottom staff contains a bass line with notes and rests, marked with *pp*.

Organ

The third system of organ music notation consists of three staves. The top staff has tempo markings: $\text{♩} = 50$ and $\text{♩} = 40$. It contains a melodic line that ends with a double bar line. The middle staff contains registration marks. The bottom staff contains a bass line with notes and rests. A date "20-IX-2014" is written at the bottom right of the system.

MOMENTS / CLIPE
- poem by VLAD SOLOMON -
for Voice (S or T) and Organ
II

Allegro Molto

Serban Nichifor

First System:

V.(11) $\text{♩} = 100$

(53) *f*

O.(40) *f*

(50) *ff*

Second System:

6

V.(11)

(53)

O.(40)

(50)

11

V.(11)

(53)

O.(40)

(50)

This system contains measures 11 through 15. The V.(11) staff is empty. The (53) staff features a long, flat-topped slur spanning all five measures, with a downward-pointing 'v' mark above the staff in each measure. The O.(40) staff has a rhythmic pattern of eighth and sixteenth notes. The (50) staff is empty, with horizontal brace lines underneath.

16

V.(11)

(53)

O.(40)

(50)

This system contains measures 16 through 20. The V.(11) staff is empty. The (53) staff has a long, flat-topped slur spanning measures 17-20, with 'v' marks above the staff. The O.(40) staff continues with its rhythmic pattern. The (50) staff is empty, with horizontal brace lines underneath.

21

V.(11)

(53)

O.(40)

(50)

This system contains measures 21 through 25. The V.(11) staff is empty. The (53) staff has a long, flat-topped slur spanning measures 21-24, with 'v' marks above the staff. In measure 25, the (53) staff changes to a treble clef and contains a series of beamed eighth notes. The O.(40) staff continues with its rhythmic pattern. The (50) staff is empty, with horizontal brace lines underneath.

26

V.(11)

(53)

O.(40)

(50)

30

V.(11)

(53)

O.(40)

(50)

ff

37

V.(11)

(53)

O.(40)

(50)

mf

f

mf

42

V.(11)

(53)

O.(40)

(50)

47

V.(11)

(53)

O.(40)

(50)

52

V.(11)

(53)

O.(40)

(50)

57

V.(11)

(53)

O.(40)

(50)

ff

ff

ff

63

♩ = 54

Sub. Largo Rubato, Estatico

V.(11)

(53)

O.(40)

(50)

mf

mp

mf

Clipe-le mele de as - tep ta-re au gus - tul tau Fraga-ta - cit-in Ie ru-sa - lim,e - coual vantu - lui

68

V.(11)

(53)

O.(40)

(50)

in - ghe- tat... Il sa - vu rez cu sfi a-la, un - da de spasm Ce'mi tre - mu ra in stanga pieptu - lui

71

V.(11) *3* *3*

Frunza de ar - tar a - run - ca-ta din co-lo de o - ri- zont, In-co-la-ci-ta pe mi - ne, spu - ma de

(53)

O.(40)

(50)

74

V.(11) *3* *3*

val, Te sorb in ca - me - ra fa - ra fe - res - tre a in - cru ci - sa - rii de vieti,

(53)

O.(40)

(50)

76

V.(11) *3*

Jur - nal de'a - min - tiri ui - tat lan ga nop - tie - ra Des - chis la pa - gi - na punc - ta - ta

(53)

O.(40)

(50)

78

V.(11)

de'al - be hie ro-gli-fe mis te - rioa - se. Ste le-le ne sa-ge tea za u - ni - cul trup in - cles - tat

(53)

O.(40)

(50)

81

V.(11)

Pul- sand scan - tei marga-ie - toa - re, Um - brene - clare de in ca

(53)

O.(40)

(50)

Sub.Allegro Molto (Tempo I)

rallentando

ff

ff

ff

85

V.(11)

(53)

O.(40)

(50)

90

V.(11)

(53)

O.(40)

(50)

95

V.(11)

(53)

O.(40)

(50)

100

V.(11)

(53)

O.(40)

(50)

105

V.(11)

(53)

O.(40)

(50)

110

V.(11)

(53)

O.(40)

(50)

$\text{♩} = 104$

$\text{♩} = 108$

poco a poco accelerando

114

V.(11)

(53)

O.(40)

(50)

$\text{♩} = 112$

$\text{♩} = 120$

117 $\text{♩} = 130$

V.(11)

(53)

O.(40)

(50)

118 $\text{♩} = 140$ $\text{♩} = 150$

V.(11)

(53)

O.(40)

(50)

gl.sul tasti bianchi

fff

10

11

121 $\text{♩} = 70$

V.(11)

(53)

O.(40)

(50)

fff

22-IX-2014

INITIALS / INITIALE
- poem by VLAD SOLOMON -
for Voice (S or T) or Flute & Organ or Piano

Largo,
 Molto Cantabile

Serban Nichifor
 Music In Memory of Liana Alexandra

$\text{♩} = 70$ VOICE (FLUTE - 1 octave higher than written)

(74) *mf* O-ra - sul te in-va-lu - ie cu su-ne-te de or-ga in - ves - man-ta - te'n a-ur

ORGAN (PIANO)

(51) *ff* *mf* *mp* simile

(49) *ff* *mf*

6

(74) *u - med.* Fe-li - na-re-le po - du - lui Karl iti man-ga-ie um - bra stin - ghera E - rai de - multa - ici, ca-u

(51)

(49)

10

(74) - tan - du - ma in - tre cris - ta-le si ma - rio ne - te. La ma - lul Val ta - vei, un-de cu - van - tul

(51) *mf*

(49)

14

(74) isi sculp - tea - za'n a - pe tul - buri I - ni - tia-la pri - mei a - min - tiri din cea-ta a - tin ge-ri - lor pier

(51)

(49)

19

(74) du - te. *f* Al - bum cu pa - siuni de-co-lo - ra - te, *mf* vi - se ne'n-ce - pu - te,

(51)

(49)

24

(74) dans mut. Mi'ai re-cu - nos - cut zambe - tul dinco-lo de ul-ti - ma du-na a de - ser tu - lui,

(51)

(49)

29

(74) E - xis - ten ta nu e fi-in - ta, soapta ta, im - bra-ti - san - du'mi e - zi - ta - rea. A - me-ti - toa re plu

(51)

(49)

34

(74) - ti - re, ni - sip al - bas - tru, val a - fro-di - si - ac, noi, noi,

(51)

(49) *mf*

40

(74) noi.

(51)

(49) rall.

INITIALS / INITIALE
- poem by VLAD SOLOMON -
Flute Part

Largo,
Molto Cantabile

Serban Nichifor
Music In Memory of Liana Alexandra

♩ = 70

mf

6

10

14

19

f

24

29

34

mf

40

♩ = 60

♩ = 50

DANCE STEPS / PASI DE DANS
Poem by VLAD SOLOMON
- for Soprano (or Tenor) and Organ -

Serban Nichifor

Grazioso (120 MM)

mf
A - nii lu - mi-na se com - pri - ma in se -

mp *mf*

mf

14
- cun - de de vis, Ten - siu - ne'a - ne - mis ca - rii, - vi - bratii sin co pa - te Di - vi - na a - mor

27
- tea - la'a sim - tu ri lor pi - ra - mi - da - le As vrea sa sterg prinsa ru - tul

mf

38

meu toa - te, toa te - li - te - re - le Za - bo - vind la al - fa - be - tul frea - matu - lui ne des - ci -

47

frat O pres - te - te nu nu - ma - ra pa - sii de dans ai vi su - lui

59

O - dih - nes - te 'ti frun - tea pe u - ma - rul meu... Te cuiba - reai in col - tul

69 *rall.* $\text{♩} = 90$ $\text{♩} = 60$ *Largo* $\text{♩} = 70$ *Dolcissimo, Estatico*

nos - tru, tii min - te? tii min - te?

f *mp* *f* *mf*

76

Ne ros - to - go - leam pe ni - si - pu - ri - le Ma - rii

f *mf*

80

Me di - te - ra - ne Dinca - re' ai - ie - sit, in - spu - ma - ta, pi - ca - turi dema - re,

mf

84 $\text{♩} = 60$ $\text{♩} = 40$

Pe pie - lea noas tra. ki - lo - metri cubi de pa - siu ne

molto rall. *mf* *f*

88

de pa - siu ne

ff 21-IX-2014

IN NOI E UN CER

MAI ADEVARAT

Estatico, Molto Cantabile

- Poem by VLAD SOLOMON -
Soprano and Organ

Serban Nichifor

First system of the musical score, measures 1-9. The Soprano (S) part begins with a tempo marking of 70 and a dynamic of *mf*. The Organ (Org) part begins with a dynamic of *mp*. The key signature is one sharp (F#) and the time signature is 3/4. The Soprano part features a melodic line with slurs. The Organ part features a bass line with slurs. A rehearsal mark 'A' is placed below the Soprano staff at measure 2.

Second system of the musical score, measures 10-18. The Soprano (S) part continues with a melodic line. The Organ (Org) part features a texture with slurs and a dynamic of *mp*. Rehearsal marks 'A' and 'simile' are placed below the Soprano and Organ staves respectively at measure 10.

18

S

In noi e'un - cer maia - de - va - rat De - cat cel de sus

Org

RECITANDO: 1.) TEXT A; 2.) TEXT B

26

S

Org

mf

mf

mf

34

S

Org

Measures 34-40. The Soprano part begins with a melodic line in measure 34, followed by a series of notes and rests. The Organ part provides harmonic support with chords and single notes in the bass line.

41

S

Org

Measures 41-47. The Soprano part continues the melodic line, and the Organ part continues the harmonic support with chords and single notes in the bass line.

49 *mf*

S

In noi e'un cer maia - de - va - rat de - cat cel de

Org

mp

mp

mp

56

S

sus A

Org

65 = 60 50

S

Org

rall.

12-IX-2014

A musical score for Soprano (S) and Organ (Org). The Soprano part is in treble clef with a key signature of one sharp (F#). It begins with a tempo marking of 65 and a metronome mark of 60. A slur covers the first two measures, with a tempo change to 50 indicated above the staff. The Organ part is in bass clef with a key signature of one sharp (F#). It features a 'rall.' (rallentando) marking in the first measure. The score consists of four measures, ending with a double bar line. The date '12-IX-2014' is written at the bottom right of the Organ part.

În noi e un cer mai adevărat

*Refrain
(singing)*

În noi
E un cer mai adevărat decât cel de sus.

*Couplet
(recited)*

=

TEXT A

De sus, din când în când,
Cade câte o stea,
Care nu are ce căuta între celelalte.
Stelele, adunate într-un cor,
Cântă pe voci,
Cântă un imn al iubirii absolute.
De aceea
Perechile privesc noaptea cerul
Ascultând fericite imnul iubirii.
Din când în când,
O stea scoate un sunet fals.
Este alungată din cor
Și se prăbușește.
Atunci,
Trebuie să-ți pui în gând o dorință;
Pentru ca altă stea,
Cu voce mai frumoasă,
Să-i ia locul primei.
Atunci imnul iubirii absolute reîncepe.
E mai frumos ca prima dată...

Dar altă stea va cânta fals
Și va cădea și ea.
Cerul este mincinos...
Niciodată corul nu va fi perfect
Niciodată corul nu va cânta iubirea perfectă.
Întotdeauna se va găsi un impostor,
O stea,
Care va strica iubirea cu sunetele-i false.

*Refrain
(singing)*

În noi
E un cer mai adevărat decât cel de sus.

*Couplet
(recited)*

=

TEXT B

Stelele din noi nu clipesc niciodată.
Sunt
Și vor fi mereu aprinse...
Vor cânta un imn minunat,
Într-un măreț crescendo.

Nici o stea nu-și va permite să cânte fals,
Fiindcă atunci se va stinge corul
Și odată cu el și noi,
Și va dispărea iubirea.

Alături de stele, vor cânta în noi
Și munții,
Și apele,
Și gânduri, sentimente, pasiuni,
Care nu există în jurul nostru.

Ne vom iubi în sunetele unei muzici
Care vine din noi
Și se înalță odată cu noi.
Aceasta este iubirea absolută...
Restul nu există, e numai minciună.

*Refrain
(singing)*

În noi
E un cer mai adevărat decât cel de sus.

PRAYER FOR THE VICTIMS OF THE HOLOCAUST
(version 30 june 2017)

Prayerfully

- To Organ Virtuoso Ilse Maria Reich -

Serban Nichifor

♩ = 70 I

Org

mf

9

f

Org

15

Org

21

Org

Measures 21-25 of a musical score. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The label 'Org' is to the left. The key signature has one flat (B-flat). Measure 21 starts with a treble staff rest, followed by a melodic line in the treble of the grand staff. Measures 22-25 continue the melodic line in the treble and feature complex chordal accompaniment in the grand staff, with various accidentals and ties.

26

Org

Measures 26-30 of a musical score. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The label 'Org' is to the left. The key signature has one flat (B-flat). Measure 26 starts with a treble staff rest, followed by a melodic line in the treble of the grand staff. Measures 27-30 continue the melodic line in the treble and feature complex chordal accompaniment in the grand staff, with various accidentals and ties.

31

Org

Measures 31-35 of a musical score. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The label 'Org' is to the left. The key signature has one flat (B-flat). Measure 31 starts with a treble staff rest, followed by a melodic line in the treble of the grand staff. Measures 32-35 continue the melodic line in the treble and feature complex chordal accompaniment in the grand staff, with various accidentals and ties. Measure 35 includes a triplet of eighth notes in the treble staff.

36

Org

40

Org

44

Org

49

Org

54

Org

59

Org

65

Org

ff

This system contains measures 65 through 69. The top staff features a melodic line with a series of eighth and sixteenth notes, including a trill in measure 65 and a crescendo leading to a fortissimo (ff) dynamic in measure 69. The middle staff, labeled 'Org', provides harmonic support with chords and arpeggiated figures. The bottom staff contains a steady eighth-note bass line.

70

Org

This system contains measures 70 through 74. The top staff continues the melodic development with various intervals and a trill in measure 72. The middle staff, labeled 'Org', features complex chordal textures with many beamed sixteenth notes. The bottom staff continues the eighth-note bass line.

75

Org

This system contains measures 75 through 79. The top staff shows further melodic progression with trills and slurs. The middle staff, labeled 'Org', maintains the complex harmonic texture. The bottom staff continues the eighth-note bass line.

80

Org

85

Org

91

Org

organo pleno

Duration: cca 5'30"
 Sempre molto rubato,
 quai improvisando

SEPHARDIC INVOCATION for Bassoon

Serban Nichifor

Energico, quasi Shofar

$\text{♩} = 40$

precipitando

$\text{♩} = 60$

allargando

$\text{♩} = 80$

Lontano

$\text{♩} = 40$

quasi Shofar

Appassionato

$\text{♩} = 80$

eco

cantabile

ff

f

mf

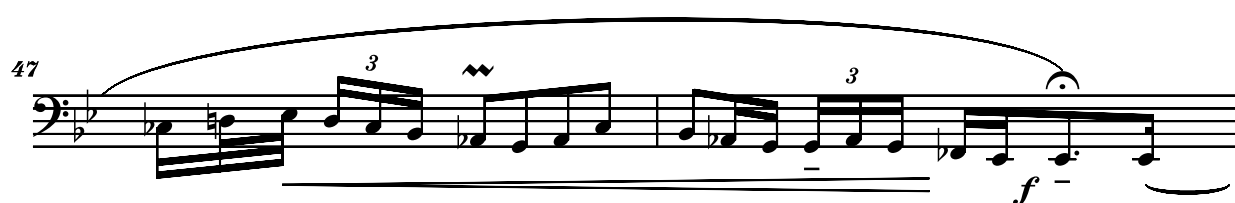
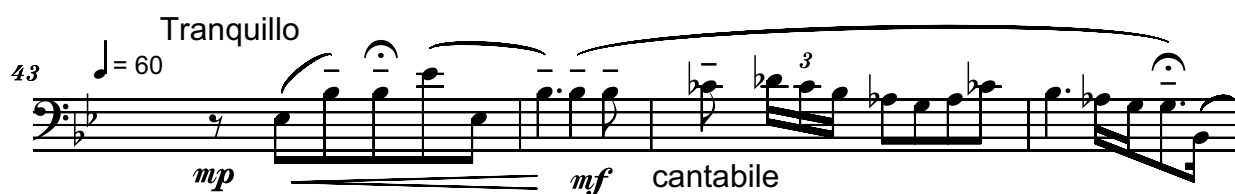
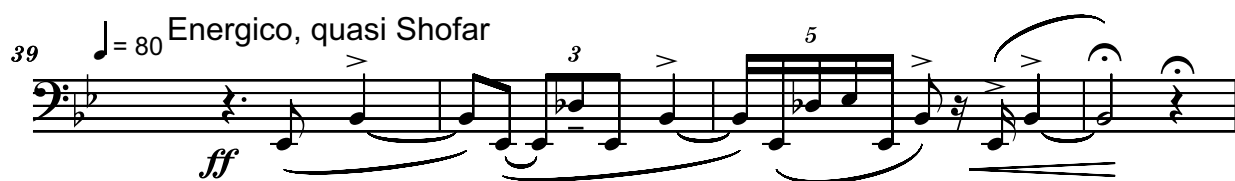
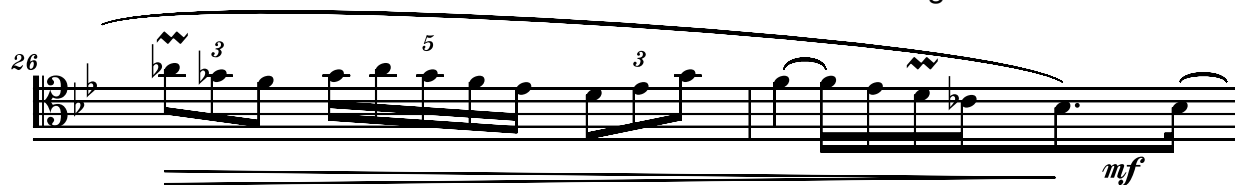
p

ff

f

ff

allargando



49

51

ff ardente

53

f *ff* allargando

57

mp $\text{♩} = 50$ Molto Cantabile

60

63

f

66

mf

69

allargando

sempre allargando

72 $\text{♩} = 40$

mp

Energico, quasi Shofar

75

ff

77

Lontano, come eco,
senza rigore

81

mp

83

p

86

Dolcissimo

89

mp

2-III-2019

Dedicated to David Hernando Vitores
SEPHARDIC PRAYER
 for Alto Sax in E-flat

Duration: cca 4'
 Estatico, molto rubato

Serban Nichifor

$\text{♩} = 60$ quasi Shofar

mp

5 *mp* quasi Voice *mf* cantabile

11 quasi Shofar *mp*

16 quasi Voice *mf*

21

25 *f*

30 quasi Shofar *mp*

36 quasi Voice *mp* *mf*

41

44 *f* 9

46 6 3 *mp* 3 *mf* 3

51 5 3

55 5 3 7

58 3 6 3 *mf*

61 *mf* 3

65 *quasi Shofar* 3 3 3 3 3 *mp*

69 3 3 3 3

76 *mf* 3 3 3 3 *mp*

9-VII-2016

SUAVUOT SONG
for Soprano and Piano
Dedicated to Ms Serena Adler

Joyfully

Serban Nichifor

$\text{♩} = 94$

f

6 *f*

Mi cha - mo - chah ba - ei - lim A - do - nai mi - ka - mo chah - ne-

mf

mf

9 *mp*

- der ba - ko - desh Mi cha - mo - chah ba - ei - lim A - do - nai mi-ka - mo chah-ne

p

p

13 *f*

- derba - ko - desh no - ra t'-hi - lot o - seih fe - le no - ra t'-hi - lot o - seih fe - le

mf

mf

18 *mf* *ff*

La, la, la, la, la la, la, la, la La, la, la, la, la, la, la Ka - dosh, Ka - dosh, Ka - dosh A - do-

mp

f

mp

f

24 *fff*

- nai Tze - va - ot M' - lo - khol ha - A - retz K' - vo do Ka-

ff

30

- dosh, Ka - dosh, Ka - dosh A - do - nai Tze - va - ot M' - lo khol ha - A

ff

35

- retz K - vo - - do do

ff *ff*

3-VI-2022

***In loving memory of my dear wife
LIANA ALEXANDRA (1947-2011)***

SERBAN NICHIFOR

SHOAH

**- THE HOLOCAUST REFLECTED IN
MY MUSICAL COMPOSITIONS
(COMPUTER-ASSISTED ANALYSIS / SYNTHESIS)**

Habilitation Thesis

**Copyright © 2013 by Serban Nichifor
SABAM, ASCAP, UCMR-ADA
IPI Name No. 46376567
IPI Base No. I-000391194-0**

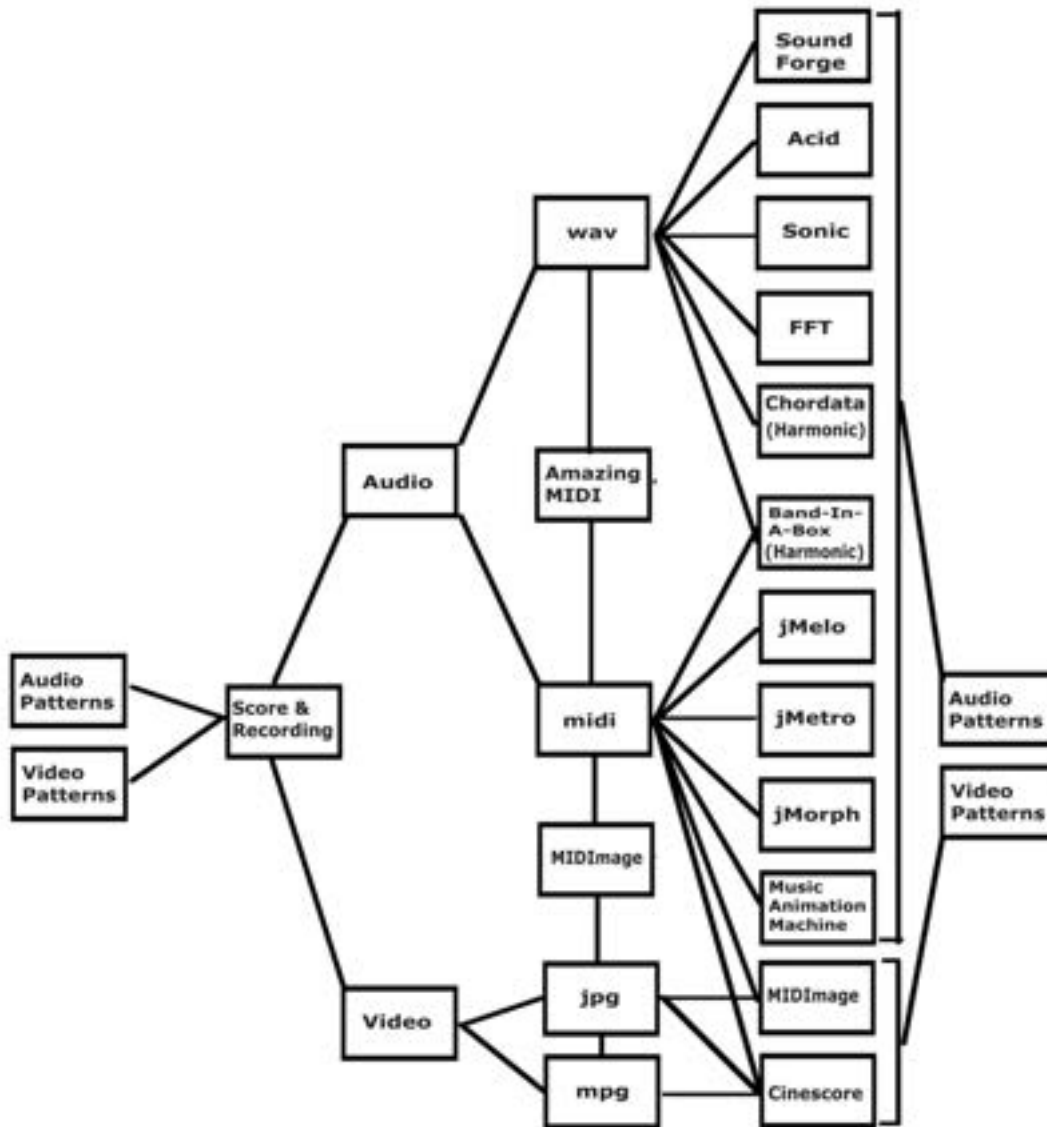
Abstract

- **Serban NICHIFOR, Composer.** Serban Nichifor was born on 25 August 1954 in Bucharest and he is a Romanian composer, and also PhD professor at the National University of Music in Bucharest. He graduated first in his class at the National University of Music (1973-1977), he has a PhD in musicology (1994). In 1982 he received a scholarship offered by the United States Information Agency. His compositions were distinguished with the Romanian Academy's Prize (1982), the Award of the Union of Composers and Musicologist from Romania (1980, 1982, 1988), while also receiving accolades at international competitions in Amsterdam (First Prize Gaudeamus - 1977), Tours (1977), Evian (1978), Athens (ISCM Prize - 1979), Toledo (1980), Urbana-Illinois (1983), Trento (1984 and 1993), Roma (Premio Valentino Bucchi – 1985), Bydgoszcz (Prize “Musica Antiqua Europae Orientalis” – 1986), Hong Kong (ISCM Prize – 1988), Jihlava (1994), Karlsruhe (1996), Köln (1997), Newtown-Wales (1998), Birmingham-Alabama (1998), Luxembourg (1999), Bourges (2003, 2004), New York (2004), Bruxelles (Honour Award of the Belgian Composers' Union, 2005), Boston (2007), Zagreb (First Prize MBZ-WMD-ISCM 2010), New York (2011, 2012, 2013). He is a Commander of the National Order of Merit (2000) and an Officer of the Order of the Belgian Crown (2008). Şerban Nichifor is a member of Vox Novus New York, of SABAM (Belgium) and co-director Nuova Musica Consonante -Living Music Foundation (USA), together with Liana Alexandra. Şerban Nichifor composed more than 200 opera – including eight symphonies, three operas, a requiem, three cantatas, three instrumental concerts, numerous chamber works, as well as vocal, coral and electro-acoustic. Grouped in the cycle „Shoah”, most of these creations are dedicated to the Martyrs of the Holocaust. His scores are published by “Edition Modern” (München), “Dohr Verlag” (Köln), “Editura Muzicală”(Bucureşti), “Pro Musica Studium” (Roma), “Quadrivium Music Press” (New York) and “Score-on-line”. URL: http://www.voxnovus.com/composer/Serban_Nichifor.htm

- **I.) SHOAH is dedicated to the Holocaust Martyrs.**

Parts: 1.) **CRIES FROM EARTH TO HEAVEN**; 2.) **REMEMBER**, poem by VICTOR BARLADEANU; 3.) **SUMMER MEMORIES**, poem by LEON VOLOVICI; 4.) **ECHOES**; 5.) **SIEMENS WERKEN**; 6.) **MONSTERS SOUVENIR 1**; 7.) **MONSTERS SOUVENIR 2**; 8.) **MONSTERS SOUVENIR 3**; 9.) **GLORIA HEROUM HOLOCAUSTI**.

- II.) Computer-assisted analysis / synthesis – the anamorphic poly-modular structure of the algorithm:



Links

Score:

<http://www.free-scores.com/download-sheet-music.php?pdf=59509>

Video Recording:

<https://www.youtube.com/watch?v=n3A5qvtRcps>

Computer-assisted harmonic analysis:

<https://www.youtube.com/watch?v=QOZPijM8sHU>

X ----- X

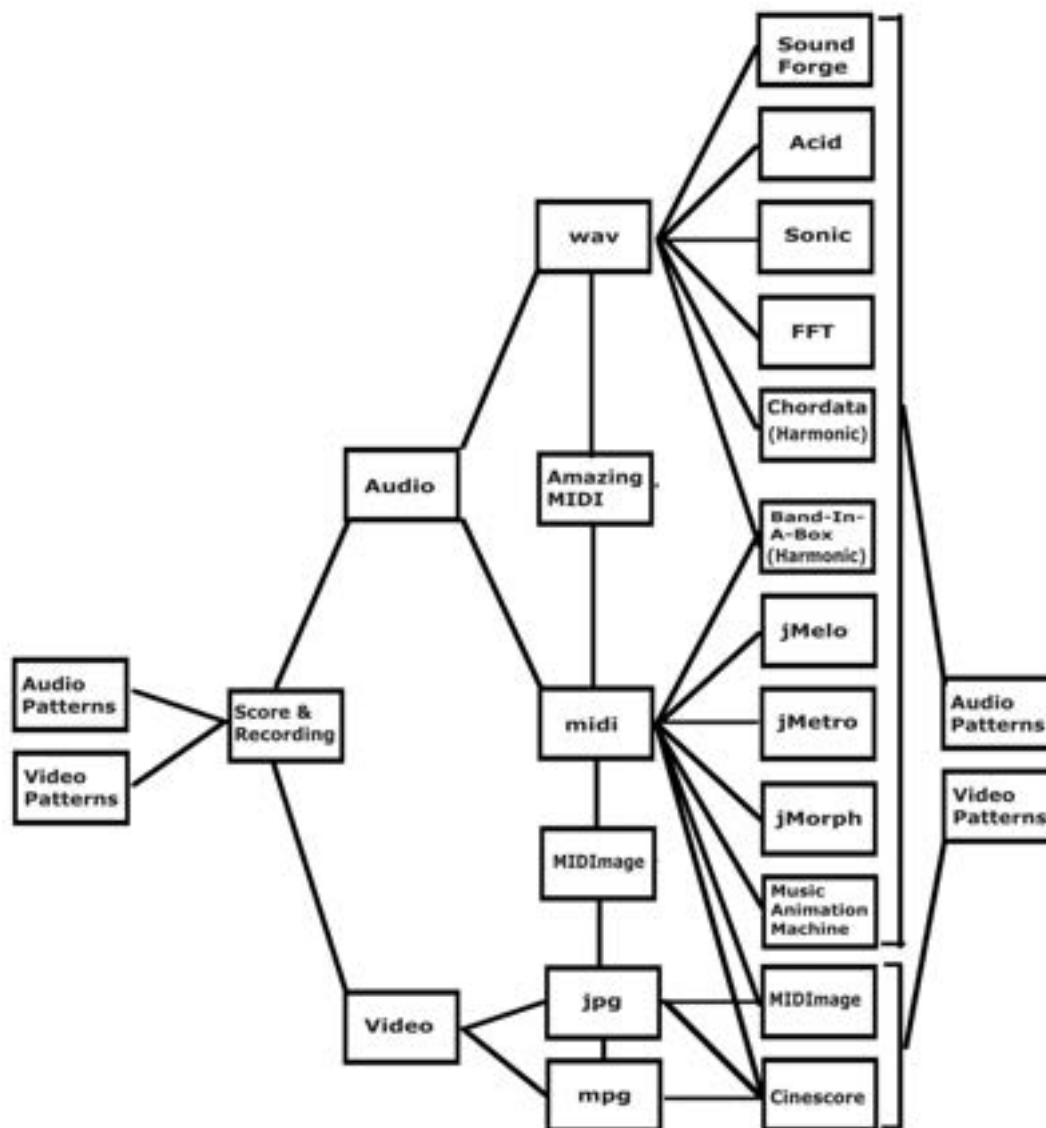
Rezumat

Șerban Nichifor (n. 25 august 1954, București), compozitor și violoncelist român, conferențiar universitar doctor la Universitatea Națională de Muzică București. Este absolvent ca șef de promoție al Universității Naționale de Muzică București (1973-1977), doctor în muzicologie (1994, cu teza *Musica Caelestis - anamorfortica Sacralui în arta sunetelor*); Universitatea din București - Facultatea de Teologie (1990-1994). Cursuri internaționale la Weimar, Breukelen (compoziția cu Ton de Leeuw), München (fenomenologia muzicii și dirijatul cu Sergiu Celibidache) și Darmstadt (compoziția cu Morton Feldman și Brian Ferneyhough). În anul 1982 a beneficiat de o bursă în cadrul "International Visitor Leadership Program", oferită de United States Information Agency, US State Department și de Institute for International Education la Universitățile Stanford (*Center for Computer Research in Music and Acoustics*), Urbana-Illinois și Michigan (1982). Compozițiile sale au fost distinse cu Premiul Academiei Române (1982), cu Premiul Uniunii Compozitorilor și Muzicologilor din România (1980, 1982, 1988), precum și la concursurile internaționale de compoziție de la Amsterdam (*First Prize Gaudeamus* - 1977), Tours (1977), Evian (1978), Atena (ISCM Prize - 1979), Toledo (1980), Urbana-Illinois (1983), Trento (1984 și 1993), Roma (Premio "Valentino Bucchi" - 1985), Bydgoszcz (Prize "Musica Antiqua Europae Orientalis" - 1986), Hong Kong (ISCM Prize - 1988), Jihlava (1994), Karlsruhe (1996), Köln (1997), Newtown-Wales (1998), Birmingham-Alabama (1998), Luxembourg (1999), Bourges (2003, 2004), New York (2004), Bruxelles (Premiul de Onoare a Uniunii Compozitorilor Belgieni, 2005), Boston (2007), Zagreb (Premiul I MBZ-WMD-ISCM 2010), New York (2011, 2012, 2013). Este Comandor al Ordinului Național "Pentru Merit" (2000) și Ofițer al Ordinului Coroanei Belgiene (2008). Membru al uniunilor de creație *Vox Novus* și *Living Music Foundation* (SUA), *Société belge des auteurs, compositeurs et éditeurs* (Belgia), precum și al *European Conference of Promoters of New Music* (Olanda); vicepreședinte al Asociației România-Belgia și co-director al Festivalului *Nuova Musica Consonante-Living Music Foundation (USA)* împreună cu Liana Alexandra - ambii compozitori fiind și promotori ai genului de avangardă Visual Music în spațiul cultural românesc. A compus peste 200 de lucrări - opera sa cuprinzând opt simfonii, trei opere, un recviem, trei cantate, trei concerte instrumentale, numeroase lucrări camerale, vocale, corale și electro-acustice. Grupate în ciclul "Shoah", mai multe dintre aceste creații sunt dedicate Martirilor Holocaustului. Partiturile sale sunt publicate de "Edition Modern" (München), "Dohr Verlag" (Köln), "Editura Muzicală" (București), "Pro Musica Studium" (Roma), "Quadrivium Music Press" (New York) și de editura "Score-on-line" (Franța-USA), fiind integrate în repertoriile curente ale unor mari interpreți, precum Michele Gingras, Andrew Simon, Craig Hultgren, Guido Arbonelli, Ivano Ascari, Johannes Quack ș.a. Împreună cu soția sa, compozitoarea și pianista Liana Alexandra, Șerban Nichifor a promovat direcția neo-consonantă, iar în 1990 a fondat atât *Nuova Musica Consonante-Living Music Foundation (USA)* - ca manifestare anuală, desfășurată până în prezent pe parcursul a 23 de ediții -, cât și *Duo Intermedia* (violoncel și pian), cu care a susținut concerte în România și în străinătate, colaborând în perioada 2002-2006 și cu flautista Susan McClellan din Statele Unite ale Americii. LIVING MUSIC (USA, Fall '93, Vol.11, No.1) - "...NICHIFOR has been active as a composer, performer, and musicologist. He has won numerous awards and is performed frequently in his own country and abroad" (Rodney OAKES). URL: http://www.voxnovus.com/composer/Serban_Nichifor.htm

- **I.) Lucrarea muzicală SHOAH este dedicată Martirilor Holocaustului.**

Parti: 1.) CRIES FROM EARTH TO HEAVEN; 2.) REMEMBER, poem de VICTOR BARLADEANU; 3.) SUMMER MEMORIES, poem de LEON VOLOVICI; 4.) ECHOES; 5.) SIEMENS WERKEN; 6.) MONSTERS SOUVENIR 1; 7.) MONSTERS SOUVENIR 2; 8.) MONSTERS SOUVENIR 3; 9.) GLORIA HEROUM HOLOCAUSTI.

- *II.) Analiza / sinteza asistata de calculator – structura anamorfotica poli-modulara a algoritmului:*



Links

Partitura:

<http://www.free-scores.com/download-sheet-music.php?pdf=59509>

Inregistrare Video:

<https://www.youtube.com/watch?v=n3A5qvtRcps>

Analiza armonica asistata de calculator:

<https://www.youtube.com/watch?v=QOZPijM8sHU>

X ----- X

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- 06.) *MONSTERS SOUVENIR 1* - p. 110
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- 08.) *MONSTERS SOUVENIR 3* - p. 116
- 09.) *GLORIA HEROUM HOLOCAUSTI* - p. 134
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- **Bibliography & Webography - p. 233**

I

Serban NICHIFOR

Dedicated to the HOLOCAUST Martyrs

SHOAH

Copyright (c) 2013 by Serban Nichifor (SABAM, ASCAP)

SHOAH

Music by SERBAN NICHIFOR

- 01.) ***CRIES FROM EARTH TO HEAVEN***
- 02.) ***REMEMBER***, poem by VICTOR BARLADEANU
- 03.) ***SUMMER MEMORIES***, poem by LEON VOLOVICI
- 04.) ***ECHOES***
- 05.) ***SIEMENS WERKEN***
- 06.) ***MONSTERS SOUVENIR 1***
- 07.) ***MONSTERS SOUVENIR 2***
- 08.) ***MONSTERS SOUVENIR 3***
- 09.) ***GLORIA HEROUM HOLOCAUSTI***

CRIES FROM EARTH TO HEAVEN



Prayer for Organ

GRAVE,
Rubato, Quasi Improvisando

Sh'ma Yisra'el ! Adonai Eloheimu, Adonai echad
[Hear Isra'el ! Adonai our God, Adonai is one]

Serban Nichifor

TO ORGAN VIRTUOSO FLORIN CHIRIACESCU

The musical score is written for organ and consists of four systems of staves. The first system begins with a tempo marking of $\text{♩} = 60$ and a dynamic marking of ff . The second system continues the piece with a tempo of $\text{♩} = 40$ and the instruction *allargando*. The third system features a tempo of $\text{♩} = 30$ and the instruction *acc.* (accelerando), followed by a section marked *Dramatico* with a tempo of $\text{♩} = 60$. The fourth system concludes the piece with a tempo of $\text{♩} = 60$. The score includes various musical notations such as triplets, slurs, and dynamic markings like ff and f .

21 $\text{♩} = 66$

25 $\text{♩} = 70$ $\text{♩} = 74$ p.a p. affretando

31 $\text{♩} = 78$ $\text{♩} = 84$ $\text{♩} = 90$

34 $\text{♩} = 94$ $\text{♩} = 100$

The musical score consists of four systems, each with three staves (treble, middle, and bass). The first system (measures 21-24) features a complex melodic line in the treble staff with triplets and sixteenth notes, and a bass line with sustained notes. The second system (measures 25-28) includes a tempo change to $\text{♩} = 74$ and the instruction 'p.a p. affretando'. The third system (measures 29-32) shows a further tempo increase to $\text{♩} = 90$. The fourth system (measures 33-34) reaches a tempo of $\text{♩} = 100$ and includes trills in the treble staff.

The image displays three systems of musical notation for a piano and violin. Each system consists of three staves: a treble staff for the violin, a middle treble staff for the piano's right hand, and a bass staff for the piano's left hand. The first system (measures 42-44) includes a trill (tr) in measure 42, a tempo marking of $\text{♩} = 60$, and a fff dynamic marking. The second system (measures 45-47) features a tempo change to $\text{♩} = 85$, followed by $\text{♩} = 90$ and $\text{♩} = 95$, with the instruction "accelerando" below the piano part. The third system (measures 48-50) starts with $\text{♩} = 100$, changes to $\text{♩} = 80$, and then to $\text{♩} = 60$, with the instruction "Maestoso" below the piano part. The system concludes with the instruction "attacca".

This page of a musical score contains 20 staves, each labeled with an instrument or voice part. The staves are arranged in two main sections. The top section includes:

- F11, F12, Cb1, Cb2, C11, C12 (Flutes and Clarinets)
- Fg1, Fg2 (Fagotti)
- Cr1-3, Cr2-4 (Cor Anglais)
- Tb1, Tb2 (Trumpets)
- Tn1-2, Tn3 (Trombones)
- Camp (Cymbal)
- Temp (Timpani)

The bottom section includes:

- Org (Organ)
- V1, V2, Vi (Violins)
- Vlc (Violoncello)
- Cb (Contrabass)

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The page is numbered - 5 - at the bottom center.

This page of a musical score, numbered 308/678, contains staves for the following instruments: Flute 1 (Fl1), Flute 2 (Fl2), Oboe 1 (Ob1), Oboe 2 (Ob2), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bassoon 1 (Fg1), Bassoon 2 (Fg2), Cor Anglais 1 (Cr1-3), Cor Anglais 2 (Cr2-4), Trumpet 1 (Tr1), Trumpet 2 (Tr2), Trumpet 3 (Tr3), Trombone 1-2 (Tn1-2), Trombone 3 (Tn3), Cymbal (Camp), Timpani (Timp), Organ (Org), Violin 1 (V1), Violin 2 (V2), Viola (Vi), Violoncello (Vlc), and Contrabass (Cb). The score is written in a single system with five measures. The first measure is marked with a '24' at the beginning of the Flute 1 staff. The notation includes various note values, rests, and dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The Violin and Viola parts feature complex, rapid passages with many beamed notes. The Organ part provides harmonic support with sustained chords. The overall texture is dense and orchestral.

32

♩ = 70

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Fg1

Fg2

Cr1-3

Cr2-4

Tb1

Tb2

Tr1-2

Tr3

Cmp

Timp

Org

V1

V2

Vi

Vlc

Cb

SOLO

ff appassionato

ff molto cantabile

mf tremolo

ord. *ff* appassionato

ord. *ff* appassionato

ord. *ff* appassionato

ord. *ff* appassionato

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Fg1
Fg2
Cr1-2
Cr2-4
Tb1
Tb2
Tn1-2
Tn3
Camp
Timp
Org
V1
V2
Vi
Vlc
Cb

SOLO *mf*
mf tremolo
mf tremolo
mf tremolo
mf

Fl 1

Fl 2

Ob 1

Ob 2

Cl 1

Cl 2

Fg 1

Fg 2

Cr 1-3

Cr 2-4

Tp 1

Tp 2

Tp 1-2

Tp 3

Camp

Temp

Org

V1

V2

VI

Vc

Cb

mf

f

dolce

TUTTI

ord.

Flute 1 (F1), Flute 2 (F2), Oboe 1 (Ob1), Oboe 2 (Ob2), Clarinet 1 (Cl1), Clarinet 2 (Cl2), Bassoon 1 (Fg1), Bassoon 2 (Fg2), Cor Anglais 1-3 (Cr1-3), Cor Anglais 2-4 (Cr2-4), Trombone 1 (Tb1), Trombone 2 (Tb2), Trumpet 1-2 (Tn1-2), Trumpet 3 (Tn3), Cymbal (Camp), Timpani (Timp), Organ (Org), Violin 1 (V1), Violin 2 (V2), Viola (Vi), Cello (Cb).

SOLO

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Fg1
 Fg2
 Cr1-3
 Cr2-4
 Tb1
 Tb2
 Trn1-2
 Trn3
 Camp
 Timp

POCO A POCO ANIMANDO

Org
 V1
 V2
 VI
 Vln
 Cb

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Fg1

Fg2

Cr1-3

Cr2-4

Tr1

Tr2

Tr1-2

Tb3

Camp

Timp

PESANTE

Org

V1

V2

Vi

Vlc

Cb

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Fg1
 Fg2
 Cr1-3
 Cr2-4
 Tb1
 Tb2
 Tn1-2
 Tn3
 Camp
 Timp
 Org
 V1
 V2
 Vi
 Voc
 Cb

- 16 -

REMEMBER



REMEMBER

- victimelor Holocaustului din Transilvania (1940-44) -

Versurile: Victor BARLADEANU

Muzica: Șerban NICHIFOR

La Ip, la Treznea,
La Moisei și la Băița,
La Sărmaș și la Sighet,
La Borod și la Ileanda,
La Reghin și la Vișeu
Și la Dej și la Oradea,
În zeci de locuri presărate
pe dulcele pământ ardelenesc
s-a pogorît în toamnă-acelui an
o piclă ca un giulgiu fără margini...

Un timp al omeniei răvășite
în care eu, eu maica omenirii
eu, căreia i-au smuls din brațe pruncii
spre-a fi zvirlîți în gropile comune,
în haurile crematoriilor,
n-aveam, n-aveam cu mine altă armă
decît un strigăt fără de sfîrșit,
un țipăt de durere fără seamăn,
un urlat și amarnic și besmetic,
căci și cîntarea era interzisă
pînă și cîntecul fusese retezat
și rămăsese doar un strigăt și un vaier:
doar atît !

Și s-a lăsat o beznă peste-Ardeal
cum n-au mai fost pe lume bezne ca aceasta...
Și strîngi au fost din case liniștite,
mii, zeci de mii, sute de mii de oameni...
Erau bieți oameni simpli ca și voi !
Și învățau să moară cu fruntea către ceruri !
Duși toți în bolgiile iadului terestru,
acolo, în cuptoare...
Și moartea s-a întins pe lume-atotstăpîniteare !

Dreptate, dreptate cereau sufletele lor,
Dreptate pentru viețile lor veșnic pustiite,
Dreptate pentru crudele masacre,
Dreptate pentru crima cea mai grea
ce-a fost vreodată săvîrșită

./.

- 2 -

nu împotriva oamenilor
ci împotriva omenirii însăși:
Dreptate pentru Holocaust !
Dreptate pentru Genocid !
Dreptate !!

La Ip, la Treznea,
La Moisei și la Băița,
La Sărmaș și la Sighet,
La Borod și la Ileanda,
La Rughin și la Vișeu
și la Dej și la Oradea,
Nu trebuie să ștergem din memorie
nimic din tot ceea ce s-a-ntimplat.
Erau bieiți oameni simpli ca și voi...
bieți oameni
ca și voi...
Nu-i vom uita, nu-i vom uita,
Nu-i vom uita....
Și-acestea-n veci nu se vor repeta !!
Nu-i vom uita, nu-i vom uita...

Martinilor Holocaustului din Ardealul de Nord, 1940-1944

Serban Niculifer
(1988)

Dura: ~12'

REMEMBER

Lontano (♩ v 60) poem pe versuri de Victor Bărlădeanu -

S. *sempre p. doloroso, quasi parlando*
La Să-măș și la Si-ghet, la Bont și la Andea, la Mo-și și la Băița,

Pf. *sub. P molto espressivo, quasi improvvisando*
sempre p. doloroso e minaccioso
sempre Ped. l.v.

mp *mf dolce*
La Ip, la Trăneș, la Regin și la Văș și la Dej și la Oradea, La cei de hăni presărați pe dealul pă-

mp dolce
sempre Ped. l.v.

poco a poco crescendo *poco a poco allargando*
măstădăneș... s-a po-gă-răt în timp ce sub umbra oșilor... ca un gîf în fața morții...

poco a poco crescendo
sempre Ped. l.v.

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(SABAM, UCMR-ADA)

IP1 Name No. 48376507

IP1 Base No. 1404391194-0



Uniunea Compozitorilor
20

A Tempo (♩ = 60)

sub. m.p. doloso

Un timp al o-ma-mi-ei ră-vă-și-te în ca-ne-m-tu-chi-po-ra-o-me-ni-ri-ș

sub. P

(84) *Seco*

21

eu, că-re-ia î-au s-mu-lă-din-bro-țe-pru-șii spre-a fi-zir-di-ți în gro-pi-le Co-mu-ne,

(84)

în hă-u-ri-le ca-ma-ra-ri-i-lor n-a-ve-am-pra-ve-am cu-mi-ne al-tă-ar-mă

(84)

molto

de-ot un ti-păt fă-nă de sfin-șit un strî-găt de du-ne-ne fă-nă sea-mă-n

molto

(84)

f *appassionato*, *poco affrettando*

un ur-lot si a-ma-ni si be-zu-me-tic ră-i si a-ma-ta-re-a in-ta-si-să

f *ben marcato*

sempre affrettando

pru-nă si ciu-te-lul fu-se-se re-te-zat si ră-mă-se-se doar un stinget si un

poco a poco *glissando* **31** *calmando* *non vibrato*

Va cer

poco a poco

ff poco a poco decrescendo

A Tempo (♩ = 60)

p *sotto voce*

doar a tit

(*sempre decrescendo*)

(*sempre Ped. viv.*)



Funebre (N60)

mp quasi parlando

Si sa lă-sat o bere-nă peste Ardeal cum năuifot pe lu-ma ber-ne Ca d-ceas-ta

P espressivo

P (cluster) l.v.

(sempre Ped. l.v.)

mf

Si stăruiești în foldin case limitate mui, feri de mui din șase milioane E-rău bătăi năuini simpli ca și voi

mp

l.v.

(sempre Ped. l.v.)

f

piu f

ff

și în-vă-ten să nău-nă cu frun-ța că-tre ce-nuri! Dumitri în bad-gi-

mp

mf

piu mf

f sub.

l.v.

(sempre Ped. l.v.)

(quasi goidane)

molto

i-le la-du-lă-te-aș-trăi, a-co-lo în cap-tă-ne-șă și nău-șă nău-șă nău-șă tot stăpă-nă-șă!

proco a poco

allargando

l.v.

ben marcato

molto

molto

(sempre Ped. l.v.)

- 4 -

Grave (dn 40)

molto espressivo

mp deciso

Dreptă-te, dreptă-te, ce-n-au suflete-le în — Dreptă-

poco a poco animando

ta-te pen-tru via-ța-le în veș-ni-pozi-ție, Dreptă-te pen-tru

mf con passione

cru-de-le ma-sa-cra, Dreptă-te pen-tru cri-ma cea mai grea Ce-a fost ve-coa-da-tă

mp

(sempre animando) -----> Patetico (dn80)

(84)
(sempre 1/2 Ped. liv.)

allargando ----- Sub. Più Mosso e
Sonoro (dn66)

(84)
(1/2 Ped. liv.)

(84)
(sempre Ped. liv.)

Sub. Lontano (♩ ≈ 60)

sempre p. doloso, quasi parlendo

Handwritten musical score for a piece titled "La Selve, la Si-gheste, la Borne, la Ileande, La Mer". The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with triplets and a 5/4 time signature change. The lyrics "La Selve, la Si-gheste, la Borne, la Ileande, La Mer" are written below the upper staff. Performance instructions in French are written below the lower staff, including "sempre p", "molto espress", "lento, quasi improv", "sempre p", and "sempre pp ritardando e mimacclase". The score is marked with "8b" and "sempre Ped. l.v." at the bottom.

81

sempre poco a poco crescendo

sei si la Baita, la ip, la Trănea, La Re-gina și la Vinea și la Dej și la Oradea,

(84) *(sempre Ped. l.v.)* →

Handwritten musical score for the piece "Nu trahie să stăgești din memorie...". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is 4/4. The tempo/mood is marked "poco a poco rallentando". The lyrics are written below the notes: "Nu trahie să stăgești din memorie... mi-mie din toatăa că-s-a-năpăst". The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations in parentheses: "(8)" and "(sempre Ped. l.v.)".

Sub. Poco Più Mosso (♩ = 72) poco a poco animando - - - →

91

PP *doloroso*

E-rau bi-ta-a-meni - sim-plic-a-și voi -

(1.)

PPP *immaterial*

(8↓)

Ped. lv. - - - - - Ped. lv. - - - - - Ped. lv. - - - - - Ped. lv. - - - - -

(♩ = 90) poco a poco animando - - - - -

e-va-i si no - mâni - ca și

(2.)

(8↓)

(♩ = 120) poco a poco animando - - - - -

101

no - , nu-i voru vi - ta , nu-i voru vi -

(3.) PP poco a poco *crescendo*

(8↓)

(♩ = 144) poco a poco animando - - - - -

mp ta , nu-i voru vi -

(4.) P poco a poco *crescendo*

(8↓)

Handwritten musical score for "Nu-i Vom Ii" by G. Dima. The score is written on ten staves, alternating between vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The score includes tempo markings such as "poco a poco animando", "sempre animando", and "sempre accelerando". It also features dynamic markings like "mf", "f", and "ff", and performance instructions like "crescendo" and "sempre". The lyrics "ta, nu-i vom i-i" are written under the vocal lines. The score is divided into sections by double bar lines and includes a key signature of one sharp (F#).

Martirilor Holocaustului din Ardealul de Nord, 1940-1944

Șerban NICHIFOR

(1988)

MEMBER- cantată pentru mezzosoprană, cor mixt și orchestră -Versuri de Victor HĂRLĂDRANUEXECUTORI

- Mezzosoprano solo
- Coro misto (S.A.T.B.)
- Orchestra:
 - Flauto piccolo
 - 2 Flauti
 - 3 Oboi
 - 3 Clarinetti in Si b
 - 2 Fagotti
 - Centrefagotto
 - 4 Corni in Fa
 - 3 Trombe in Do
 - 3 Tromboni
 - Percussione - I.) Timpani, Campane di bambù;
 HB) -II.) Campane, Vibrafono, Tam-tam, Campanelli;
 -III.) Tam-tam, 3 Piatti (acuto, medio, grande),
 Gran cassa, Campana.
 - Pianoforte
 - Arpa
 - Archi: 16/14/12/10/8.

HB)- Următoarele instrumente de percuție se vor folosi
 în comun (alternativ): Campana, Tam-tam.

REMEMBR

- cantată dedicată victimelor Holocaustului din Transilvania (1940-44) -

Versurile: Victor BARLADEANU

Muzica: Șerban NICHIȚOR

La Ip, la Treznea,
La Moisei și la Baița,
La Sărmaș și la Sighet,
La Borod și la Ileanda,
La Rechin și la Vișeu
Și la Dej și la Gradea,
În zeci de locuri presărate
pe dulcele pământ ardelenesc
s-a pogorît în toamnă-acelui an
o piclă ca un giulgiu fără margini...

Un timp al omeniei răvășite
în care eu, eu maica omenirii
eu, căreia i-au smuls din brațe pruncii
spre-a fi zvirlți în gropile comune,
în haurile crematoriilor,
n-aveam, n-aveam cu mine altă armă
decît un strigăt fără de sfîrșit,
un țipăt de durere fără seamăn,
un urlet și amar și besmetic,
căci și cîntarea era interzisă
pînă și cîntecul fusese rețezat
și rămasese doar un strigăt și un vaier:
doar atît !

Și s-a lăsat o beznă peste-Ardeal
cum n-au mai fost pe lume bezne ca aceasta...
Și strînși au fost din case liniștite,
mii, zeci de mii, sute de mii de oameni...
Erau bieți oameni simpli ca și voi !
Și învățau să moară cu fruntea către ceruri !
Duși toți în bolgiile iadului terestru,
acolo, în cuptoare...
Și moartea s-a întins pe lume-atotatăpînitoare !

Dreptate, dreptate cereau suferințele lor,
Dreptate pentru viețile lor veșnic pustiite,
Dreptate pentru crudele masacre,
Dreptate pentru crima cea mai grea
ce-a fost vreodată săvîrșită

./.

- 2 -

nu împotriva oamenilor
ci împotriva omenirii însăși:
Dreptate pentru Holocaust !
Dreptate pentru Genocid !
Dreptate !!

La Ip, la Treznea,
La Moisei și la Băița,
La Sărmaș și la Sighet,
La Herod și la Ileana,
La Neghin și la Vișeu
și la Dej și la Oradea,
Nu trebuie să ștergem din memorie
nimic din tot ceea ce s-a-ntimplat.
Erau biei oameni simpli ca și voi...
biei oameni
ca și voi...
Nu-i vom uita, nu-i vom uita,
Nu-i vom uita....
Și-acestea-n veci nu se vor repeta !!
Nu-i vom uita, nu-i vom uita...

v A

Pentru Serban Nelu

REMEMBER

Text al unui oratoriu pentru soprană,
cor și orchestră de

Un timp al omeniei răvășite Victor Bărlădeanu

Cor I: La Ip, la Trăzneș,

Cor II: La Ip, la Trăzneș,

Cor I : La Moisei și la Băița

Cor II: La Moisei și la Băița,

Cor I: La Sărmaș și la Sighet,

Cor II: La Sărmaș și la Sighet,

Cor I: La Borod, la Ileana

Cor II: La Borod, la Ileana,

Cor I: La Reghin și Vigeu,

Cor II: La Reghin și Vigeu

Cor I: La Dej și la Oradea,

Cor II: La Dej și la Oradea,

Corurile reunite: În zeci de locuri presărate

pe dulcele pământ ardelenesc

s-a pogorît în toamna anului 1940

o pîclă ca un giulgiu fără margini...

Cor I: O pîclă ca un giulgiu fără margini...

Cor II: Un timp al omeniei răvășite...

Corurile reunite: Un timp al omeniei răvășite,

al pomilor-schelete desfrunzite,

al florilor cu ofilitele petale,

al umbrelor purtînd securi în loc de mîini,

al sîngeroaselor fantasme ale beznei brune

rînjindu-și în ferestre poftete nesățioase

de ochi striviți și oase smulse,

rînjindu-și crucile încîrligate,

- 2 -

Soprana:

fasciile negre, crucile cu săgeți,
 honvezi trafași cu pene de cocș
 Un timp al omeniei răvășite
 în care eu, eu maica omenirii la răspîntii,
 eu căreia i-au smuls pruncii din brațe
 spre-a fi zvîrliți în gropile comune,
 în hăurile crematoriilor,
 n-aveam cu mine altă armă
 decît un strigăt fără de sfîrșit,
 un țipăt de durere fără seamăn,
 un urlet și amarnic, și besmetic,
 căci pînă și cîntarea fusese interzisă,
 pînă și cîntecul fusese retezat
 și rămăsesese doar un strigăt și un vaier:
 doar atît!

Corurile reunite (ecou prelung): Un strigăt și un vaier - doar atît!

II. Un timp al morții-atotodpînitoare

Corul I:

Și s-a lăsat o beznă peste-Ardeal
 cum n-au mai fost pe lume bezne ca aceasta...

Corul II:

...Cum n-au mai fost pe lume bezne ca aceasta!

Soprana:

Și strîngi au fost din case liniștite,
 din case unde răsunaseră voci limpezi de copii,
 mii, zeci de mii, sute de mii de oameni,
 de croitori ce cîrpeceau la haine,
 fierari ce potcoveau caii sirepi,
 timplari care strunjeau din lemn porți înflorite
 și crescători de animale
 și albinari cu stupi fără de număr
 și grădinari cu rodnice livezi...

- 3 -

Corurile reunite: Da,grădinari cu ronice livezi...

Soprana: Iar vina lor era doar una:
că sînt de-alt neam,de-altă credință,
că din poruncile ce li s-au dat
crescut-a-ntregul trunchi moral al omenirii!

Cor I: Erau bieți oameni simpli ca și voi!

Cor II: Erau băeți oameni simpli ca și voi!

Soprana: Unii purtau cojoace țărănești,
alții caftane roase,peticite...
Unii erau cu bărbi impunătoare,
alții cu zîmbet spîlb de-adolescent.
Unii citeau înlăcrimați,cu glasul melopeic,
din vechi ceasloave
ori din străvechile lor cărți de rugăciuni,
iar alții înfruntîndu-și dirz destinul

Cor I: Această trăsătură fi unea!

Cor II: Această trăsătură fi unea!

Cor I: Că pînă și-ntre sîrmele ghimpate,

Corul II: Că pînă și-ntre sîrmele ghimpate,

Corul I Că pînă și sub patul armei de honved,

Corul II: Că pînă și sub patul armei de honved,

Corul I: Că pînă și pe drumul ce-i ducea spre camerele de gazare,

Corul II: Că pînă și pe drumul ce-i ducea spre camerele de gazare,

Corul I: Ei toți citeau,citeau,citeau...

Corul II: Citeau,citeau,citeau și învățau

Corurile reunite (paternic): Și învățau să moră cu fruntea

înălțată către ceruri!

Soprana: (îtipăt) Eu,maica oamenilor la răspîntii,

văzut-am ceea ce ochii omenesți să nu mai vadă:

- 4 -

copiii rupți din brațele de mamă,
soțiile din brațele de soți,
părinți bătrâni din brațe de copii
și duși cu toții-n bolgile iadului terestru,
acolo în cuptoare...

Corurile reunite (Tunet): În cuptoare, în cuptoare, în cuptoare...

Soprana (încet, sfîrșit): Și moartea s-a întins pe lume-atotatărîtor!

III. Un timp al răsplătirii fără delegii

Corul I: Puțini au fost cei care s-au întors
din drumul cel fără întoarcere.

Corul II: Puțini și goi, scheletici, cu ochii plini
de ceea ce le fuse dat să vadă...

Soprană: Răsplată cereau sufletele lor,
răsplata cuvenită pentru crudele masacre,
răsplata pentru viețile lor veșnic pustiite,
răsplata pentru locul unde rămăsese-un gol imens,
răsplată pentru crima cea mai grea
ce-a fost vreodată săvîrșită
nu împotriva oamenilor,
ci împotriva omenirii însăși,
o crimă care-a fost menită
să șteargă de pe fața pămîntului
o-ntreagă seminție inocentă
și multe alte seminții
și așezări și obști și case și cămine
și tot ce este omenie-n om!

Corul I: Răsplată pentru holocaust...

Cor II: Răsplată pentru genocid...

Corurile reunite: Răsplată! Răsplată! Răsplată!

- 5 -

Soprana: Orașe fume gînde și case calcinate
 și oameni fără adăpost,
 copii gonind pe drumurile Europei
 după-un coltuc de pîine...
 Au suferit popoare-ntregi,
 au suferit orașe și cătune
 pentru un pumn de scelerăți
 ce vînturau asupra lumii
 netrebnicele cruci încîrligate...

Corurile reunite: Răsplată! Răsplată! Răsplată!

Soprana: Răsplata?

Doar cîteva spînzurători la Nürnberg,
 doar cîțiva ani de închisoare-n alte părți
 și-atît!

Corurile reunite: Pentru milioanele de arși și sufocați de vii!

Soprana: Eu, maica omenirii la răspîntii,
 nu răzbunare vreau, nu răzbunare,
 ci doar dreptate pentru cei mărunți
 și înjosiți și umiliți,
 batjocoriți, ucigi fără prihană...
 Dreptate împotriva crudei fără'delegi,
 dreptate împotriva nedreptății,
 dreptate - doar atît!

Corurile reunite: Dreptate! Dreptate! Dreptate - doar atît!

IV. Un timp al neuitării și-al speranței

Soprana: Și s-a lăsat pe lume o liniște adîncă...

Cor I: Adîncă, nu deplină,

căci ici și colo izbucnesc din nou ravagii...

- 6 -

Cor II: Noi canonade, cataclisme, catastrofe,
cumplitele ravagii-ale războaielor...

Corurile reunite: Și, totuși, omenirea vrea să uite!

Soprana: Da, vrea să uite cruntele carnagii,
scîrbavnicele crime colective,
tot ce-a pătat cu sînge și noroi
acest veac XX!

Corurile reunite: Și, totuși, omenirea vrea să uite!

Soprana: Da, vrea să uite, știa!

Dar eu, eu maica celor risipiți pe la răspîntiile lumii,
eu, maica urgisiților, ucigilor fără de nume
eu maica celor de la Ip și Trăneș, de la
de la Moisei, de la Băița,
de la Borod, de la Ileanda,
din Sighet și din Dej și din Oradea,
vă interzic și astăzi, ca și mâine, să uitați!
Nu trebuie, nu vă permit
să ștergeți din memorie tot ce s-a întîmplat
în acest teribil secol XX!


Corurile reunite: Nu trebuie să ștergem din memorie
nimic din tot ce s-a întîmplat!

Soprana: Firește, asta nu înseamnă
că este interzisă speranța în mai bine!
Speranța și încrederea și năzuința
de a zidi o lume fără de coșmaruri
și fără de halucinații!

Cor I: O lume-a păcii și-a dreptății!

Cor II: O lume-a păcii și-a dreptății!

- 7 -

 Soprena (puternic, ca un strigăt al sufletului omenesc):

O lume-a omeniei:

Corurile reunite (din ce în ce mai puternic):

O lume-a omeniei...O lume-a omeniei...O

lume-a omeniei...

SFIRȘIT

"REMEMBER"

Versurile de Victor Mărlădeanu
Muzica de Șerban Nichifor

La Sărmaș și la Sighet,
La Borod și la Ileanda,
La Moisei și la Băița,
La Ip, la Trăznea,
La Reghin și la Vișeu
Și la Dej și la Oradea
În zeci de locuri presărate
pe dulcele pământ ardelenesc
s-a pogorit în timpu-acela sumbru
o piclă ca un giulgiu fără margini...
Un timp al omeniei răvășite
în care, intruchipare-a omenirii,
eu, căreia i-au smuls din brațe pruncii
spre-a fi zvirlți în gropile comune,
m-aveam, n-aveam cu mine altă armă
decît un strigăt fără de sfîrșit,
un țipăt de durere fără seamăn,
un urlet și amarnic și besmetic,
căci și cîntarea era interzisă,
pînă și cîntecul fusese retezat
și rămăsese doar un strigăt și un vaier:
doar atît !
Și s-a lăsat o beznă peste-Ardeal
cum n-au mai fost pe lume bezne ca aceasta...
Și strînși au fost din case liniștite
mii, zeci de mii din case milioane...
Erau bieți oameni simpli ca și voi ,
și învățau să moară cu fruntea către ceruri !
Duși toți în bolgiile iadului terestru,
acolo, în cuptoare...
Și moartea s-a întins pe lume-atotstăpînitoare !
Dreptate, dreptate cereau sufletele lor,
Dreptate pentru viețile lor veșnic pustiite,
Dreptate pentru crudele masacre,
Dreptate pentru crima cea mai grea
ce-a fost vreodată săvîrșită
nu împotriva oamenilor
ci împotriva omenirii însăși:
Dreptate victimelor Holocaustului !
Dreptate victimelor genocidului !
Dreptate !!
La Sărmaș și la Sighet,
La Borod și la Ileanda,
La Moisei și la Băița,
La Ip, la Trăznea,
La Reghin și la Vișeu
Și la Dej și la Oradea
Nu trebuie să ștergem din memorie
nimic din tot ceea ce s-a-ntîmplat.
Erau bieți oameni simpli ca și voi...
evrei și români
ca și noi...
Nu-i vom uita, nu-i vom uita, nu-i vom uita...
Și-acestea-n veci nu se vor repeta !!
Nu-i vom uita, nu-i vom uita...

YAD VASHEM



יד ושם

רשות הזיכרון לשואה ולגבורה The Holocaust Martyrs' and Heroes' Remembrance Authority

Nichifor.doc

Jerusalem, 20 May 2007

Dr. Serban Nichifor
Str. Principatele Unite Nr. 2
Vila i Apt. 7, Sector 4
Ro-040165 Bucharest
Romania

Dear Mr. Nichifor,

We gratefully acknowledge your gracious donation to our collection. The 3 CD copies, of your music for Yad Vashem, **Cantata "Remember" and Cantata "Gloria Heroum Holocausti"** constitute an important contribution to our library. We appreciate very much that you have contributed to Yad Vashem the rights for this CD.

Your donation is particularly welcome because our library not only seeks to serve its readers today, but is a repository for published and book-form information about the Holocaust and related events for the generations to come.

Sincerely yours,

Rachel Cohen
Assistant to the
Library Director

Serban Nichifor - the new CD "Shoah": cantatas "Remember" and "Gloria Heroum Holocausti"

Dear Professor Nichifor

I listened to your cantatas and was very impressed. We will add them to the collection in our library.

thank you

Dr. Robert Rozett

Director of the Library

"robert.rozett@yadvashem.org.il"

Dear Serban:

This is beautiful, powerful music. Congratulations on your accomplishment and success in creating this. It is a great achievement.

Thanks very much for sending these works to me.

Best regards,

Prof.Dr. Barry Schrader

**CalArts School of Music 24700 McBean Parkway Valencia, CA
91355-2340 Voice: 661-255-1050 x2547 661-253-7816 FAX: 661-255-
0938 E-MAIL ADDRESS: schrader@calarts.edu WEB PAGES:
<http://www.barryschrader.com/>
<http://www.calarts.edu/schools/music/faculty/schrader.html>**

Handwritten musical score for a symphony orchestra and choir. The score is divided into two systems, each containing staves for various instruments and a choir part.

System 1:

- Choir:** Sings "La Mairie la Bâtie, La Serruaz, la Si-glet, La Boud, la T-".
- Ob. 1:** Plays a melodic line.
- Cl. 1 in Sib:** Plays a melodic line.
- Trbe 1 & 2:** Play a melodic line.
- I Timp. & II Taut.:** Play a rhythmic pattern.
- Pf. & Arpa:** Play a melodic line.
- Vlc + Cb.:** Play a melodic line.

System 2:

- Choir:** Sings "La Re- glun, la Vi- gen, Si la, Des in la O-ra- des, 4".
- Fl. 1 & 2:** Play a melodic line.
- Ob. 1 & 2:** Play a melodic line.
- Cl. 1 in Sib & 2:** Play a melodic line.
- I Timp. & II Taut.:** Play a rhythmic pattern.
- Pf. & Arpa:** Play a melodic line.
- Vlc + Cb.:** Play a melodic line.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *in rilievo*, *con sord.*). The page number -2- is visible at the bottom.

[illegible]

poco a poco calando ----- A Tempo (♩ = 60)

Ms. solo *ff* poco a poco decrescendo *molto* *p* *pp* *molto*

S. *glissando non vibrato* *ier* *p*

A. *glissando non vibrato* *ier* *p*

T. *glissando non vibrato* *ier* *p*

B. *glissando non vibrato* *ier* *p*

Fl. picc. *ff* *poco a poco decrescendo* *molto* *p*

Fl. *ff* *poco a poco decrescendo* *molto* *p*

Ob. *ff* *poco a poco decrescendo* *molto* *p*

Cl. *ff* *poco a poco decrescendo* *molto* *p*

in Sb. *ff* *poco a poco decrescendo* *molto* *p*

Fag. *ff* *poco a poco decrescendo* *molto* *p*

Cr. *ff* *poco a poco decrescendo* *molto* *p*

Trbe *ff* *poco a poco decrescendo* *molto* *p*

Trbn *ff* *poco a poco decrescendo* *molto* *p*

I Timp. *pp* *molto*

III Ptho gr. *l.v.* (III) *Muta in Gran Cassa*

II Vibf. *l.v.* *pp* *molto*

Pf. *l.v.* *pp* *molto*

Arpa *l.v.* *pp* *molto*

Vni I *gliss. non vibrato* *pp* *molto*

Vni II *gliss. non vibrato* *pp* *molto*

Vle (dir. a 3) *ff* *poco a poco decrescendo* *molto* *p*

Vlc. (unib.) *ff* *poco a poco decrescendo* *molto* *p*

Cb. *ff* *poco a poco decrescendo* *molto* *p*

ff sempre crescendo ed affrettando *molto* *fff disperato*

Ms. solo *Si invitava a nozze in frutte e in fiori* *Dite, fate inolti - i le idulmi terestre*

Fl. 1 *mf* *molto*

Ob. 1 *mf* *molto*

Trba 1 *mf* *molto*

I Timp. *p poco a poco crescendo* *molto* *ff pesante*

II Vibf. *mf* *molto* *fff pesante l.v.*

III Gr. can. *mf* *molto* *fff pesante l.v.*

III Pto. ac. *mf* *molto* *fff pesante l.v.*

Pf. + Arpa *p minaccioso* *molto* *fff pesante l.v.*

Vcl. I *mf* *molto* *fff pesante l.v.*

Vcl. II *mf* *molto* *fff pesante l.v.*

Vcl. III *mf* *molto* *fff pesante l.v.*

Cb. *mf* *molto* *fff pesante l.v.*

(84) *poco a poco allargando* *molto*

Ms. solo *a-ge-lo in cup-toa-ne* *Si noan-tes a in-tins pe lu-me-a* *Tot sta-pi-mi-tran-te!*

(quasi parlando) *(quasi gridare)*

I Timp. *fff* *molto*

II Vibf. *fff* *molto*

III Gr. can. *fff* *molto*

III Taut. *fff* *molto*

Pf. *fff* *molto*

Arpa *fff* *molto*

Vcl. (div. a 6) *fff* *molto*

Cb. (div. a 4) *fff* *molto*

- 8 -

Grave (♩ ≈ 40)

Fog. 1/2 Cfg. 1/2
 Trbn 1/2 2/2 3/2
 I Timp.
 II Taut.
 Pf.
 Arpa
 Vle (div. a 2)
 Vlc. (div. a 2)
 Cb.

mp
 sfz
 pp
 p

6
 4

1/2
 1/2
 1/2
 1/2
 1/2
 1/2
 1/2
 1/2

CORO S. A. 51 *unis mp deciso*
 Drep-ta-te, du-4 ta-te ce-4 reau su-fa-te-le in-4 Drep-4

Fog. 1/2 Cfg. 1/2
 Cr. 1-4
 Trbn 1/2 2/2 3/2
 I Timp.
 II Taut.
 Pf.
 Arpa
 Vle (div. a 2)
 Vlc. (div. a 2)
 Cb.

mf deciso
 1/2
 1/2
 1/2
 1/2
 1/2
 1/2
 1/2
 1/2

4
 6
 4
 4
 4
 4
 4
 4

71

sempre allargando

(lunga)

G.P.

5
4

Soprano: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Alto: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Tenore: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Basso: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Fl. piccolo: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Fl. 1/2: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Ob. 1/2: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Cl. 1/2 in Sib: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Fag. 1/2: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

C. fag.: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Cr. 1/2: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Cr. 3/4: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Trbe 1: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Trbe 2/3: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Trbn 1/2: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

I Timp.: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

II Tamt.: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

II Camp.: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Pf.: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Arpa: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Vnu I (div. a 2): *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Vnu II (div. a 2): *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Vle: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Vlc.: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

Cb.: *parten Ho- lo- cant-! Drop- ta- ta parten go- no- cid-! Drop- ta- ta!!*

12

Sub. Lontano e Tranquillo (♩=60)

Ms. solo 5/4 4/4 3/4 - 2/4 5/4

Fl. 1 **Solo** *sempre p in rilievo, molto espressivo, improvvisando*

III Tant. (l.v.) *pendendosi*

Pf. + Arpa (a 2) (l.v.) *pendendosi*

4 Vlc. *sempre p profonda e lieve (arco ad libitum)*

3 Cb. *sempre p ritmico, poco marcato*

sempre p doloroso, quasi parlando
La ip, la Trez-na

Ms. solo 5/4 4/4 3/4 2/4 4/4

Fl. 1 **81**

Pf. + Arpa (a 2) *pp profonde l.v.*

4 Vlc. *pp*

3 Cb. *pp*

La Misa p la Boida, La Sămăș, la Si-ghet,

Ms. solo 4/4 3/4 4/4 3/4 5/4

Fl. 1 *poco* *pp* *sempre poco a poco crescendo*

III Gr. cassa *pp minaccioso*

Pf. + Arpa (a 2) *p profonda l.v.*

4 Vlc. *p* *sempre poco a poco crescendo*

3 Cb. *p* *sempre poco a poco crescendo*

La Boudi la 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-1226-1227-1228-1229-1230-1231-1232-1233-1234-1235-1236-1237-1238-1239-1240-1241-1242-1243-1244-1245-1246-1247-1248-1249-1250-1251-1252-1253-1254-1255-1256-1257-1258-1259-1260-1261-1262-1263-1264-1265-1266-1267-1268-1269-1270-1271-1272-1273-1274-1275-1276-1277-1278-1279-1280-1281-1282-1283-1284-1285-1286-1287-1288-1289-1290-1291-1292-1293-1294-1295-1296-1297-1298-1299-1300-1301-1302-1303-1304-1305-1306-1307-1308-1309-1310-1311-1312-1313-1314-1315-1316-1317-1318-1319-1320-1321-1322-1323-1324-1325-1326-1327-1328-1329-1330-1331-1332-1333-1334-1335-1336-1337-1338-1339-1340-1341-1342-1343-1344-1345-1346-1347-1348-1349-1350-1351-1352-1353-1354-1355-1356-1357-1358-1359-1360-1361-1362-1363-1364-1365-1366-1367-1368-1369-1370-1371-1372-1373-1374-1375-1376-1377-1378-1379-1380-1381-1382-1383-1384-1385-1386-1387-1388-1389-1390-1391-1392-1393-1394-1395-1396-1397-1398-1399-1400-1401-1402-1403-1404-1405-1406-1407-1408-1409-1410-1411-1412-1413-1414-1415-1416-1417-1418-1419-1420-1421-1422-1423-1424-1425-1426-1427-1428-1429-1430-1431-1432-1433-1434-1435-1436-1437-1438-1439-1440-1441-1442-1443-1444-1445-1446-1447-1448-1449-1450-1451-1452-1453-1454-1455-1456-1457-1458-1459-1460-1461-1462-1463-1464-1465-1466-1467-1468-1469-1470-1471-1472-1473-1474-1475-1476-1477-1478-1479-1480-1481-1482-1483-1484-1485-1486-1487-1488-1489-1490-1491-1492-1493-1494-1495-1496-1497-1498-1499-1500-1501-1502-1503-1504-1505-1506-1507-1508-1509-1510-1511-1512-1513-1514-1515-1516-1517-1518-1519-1520-1521-1522-1523-1524-1525-1526-1527-1528-1529-1530-1531-1532-1533-1534-1535-1536-1537-1538-1539-1540-1541-1542-1543-1544-1545-1546-1547-1548-1549-1550-1551-1552-1553-1554-1555-1556-1557-1558-1559-1560-1561-1562-1563-1564-1565-1566-1567-1568-1569-1570-1571-1572-1573-1574-1575-1576-1577-1578-1579-1580-1581-1582-1583-1584-1585-1586-1587-1588-1589-1590-1591-1592-1593-1594-1595-1596-1597-1598-1599-1600-1601-1602-1603-1604-1605-1606-1607-1608-1609-1610-1611-1612-1613-1614-1615-1616-1617-1618-1619-1620-1621-1622-1623-1624-1625-1626-1627-1628-1629-1630-1631-1632-1633-1634-1635-1636-1637-1638-1639-1640-1641-1642-1643-1644-1645-1646-1647-1648-1649-1650-1651-1652-1653-1654-1655-1656-1657-1658-1659-1660-1661-1662-1663-1664-1665-1666-1667-1668-1669-1670-1671-1672-1673-1674-1675-1676-1677-1678-1679-1680-1681-1682-1683-1684-1685-1686-1687-1688-1689-1690-1691-1692-1693-1694-1695-1696-1697-1698-1699-1700-1701-1702-1703-1704-1705-1706-1707-1708-1709-1710-1711-1712-1713-1714-1715-1716-1717-1718-1719-1720-1721-1722-1723-1724-1725-1726-1727-1728-1729-1730-1731-1732-1733-1734-1735-1736-1737-1738-1739-1740-1741-1742-1743-1744-1745-1746-1747-1748-1749-1750-1751-1752-1753-1754-1755-1756-1757-1758-1759-1760-1761-1762-1763-1764-1765-1766-1767-1768-1769-1770-1771-1772-1773-1774-1775-1776-1777-1778-1779-1780-1781-1782-1783-1784-1785-1786-1787-1788-1789-1790-1791-1792-1793-1794-1795-1796-1797-1798-1799-1800-1801-1802-1803-1804-1805-1806-1807-1808-1809-1810-1811-1812-1813-1814-1815-1816-1817-1818-1819-1820-1821-1822-1823-1824-1825-1826-1827-1828-1829-1830-1831-1832-1833-1834-1835-1836-1837-1838-1839-1840-1841-1842-1843-1844-1845-1846-1847-1848-1849-1850-1851-1852-1853-1854-1855-1856-1857-1858-1859-1860-1861-1862-1863-1864-1865-1866-1867-1868-1869-1870-1871-1872-1873-1874-1875-1876-1877-1878-1879-1880-1881-1882-1883-1884-1885-1886-1887-1888-1889-1890-1891-1892-1893-1894-1895-1896-1897-1898-1899-1900-1901-1902-1903-1904-1905-1906-1907-1908-1909-1910-1911-1912-1913-1914-1915-1916-1917-1918-1919-1920-1921-1922-1923-1924-1925-1926-1927-1928-1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025-2026-2027-2028-2029-2030-2031-2032-2033-2034-2035-2036-2037-2038-2039-2040-2041-2042-2043-2044-2045-2046-2047-2048-2049-2050-2051-2052-2053-2054-2055-2056-2057-2058-2059-2060-2061-2062-2063-2064-2065-2066-2067-2068-2069-2070-2071-2072-2073-2074-2075-2076-2077-2078-2079-2080-2081-2082-2083-2084-2085-2086-2087-2088-2089-2090-2091-2092-2093-2094-2095-2096-2097-2098-2099-2100-2101-2102-2103-2104-2105-2106-2107-2108-2109-2110-2111-2112-2113-2114-2115-2116-2117-2118-2119-2120-2121-2122-2123-2124-2125-2126-2127-2128-2129-2130-2131-2132-2133-2134-2135-2136-2137-2138-2139-2140-2141-2142-2143-2144-2145-2146-2147-2148-2149-2150-2151-2152-2153-2154-2155-2156-2157-2158-2159-2160-2161-2162-2163-2164-2165-2166-2167-2168-2169-2170-2171-2172-2173-2174-2175-2176-2177-2178-2179-2180-2181-2182-2183-2184-2185-2186-2187-2188-2189-2190-2191-2192-2193-2194-2195-2196-2197-2198-2199-2200-2201-2202-2203-2204-2205-2206-2207-2208-2209-2210-2211-2212-2213-2214-2215-2216-2217-2218-2219-2220-2221-2222-2223-2224-2225-2226-2227-2228-2229-2230-2231-2232-2233-2234-2235-2236-2237-2238-2239-2240-2241-2242-2243-2244-2245-2246-2247-2248-2249-2250-2251-2252-2253-2254-2255-2256-2257-2258-2259-2260-2261-2262-2263-2264-2265-2266-2267-2268-2269-2270-2271-2272-2273-2274-2275-2276-2277-2278-2279-2280-2281-2282-2283-2284-2285-2286-2287-2288-2289-2290-2291-2292-2293-2294-2295-2296-2297-2298-2299-2300-2301-2302-2303-2304-2305-2306-2307-2308-2309-2310-2311-2312-2313-2314-2315-2316-2317-2318-2319-2320-2321-2322-2323-2324-2325-2326-2327-2328-2329-2330-2331-2332-2333-2334-2335-2336-2337-2338-2339-2340-2341-2342-2343-2344-2345-2346-2347-2348-2349-2350-2351-2352-2353-2354-2355-2356-2357-2358-2359-2360-2361-2362-2363-2364-2365-2366-2367-2368-2369-2370-2371-2372-2373-2374-2375-2376-2377-2378-2379-2380-2381-2382-2383-2384-2385-2386-2387-2388-2389-2390-2391-2392-2393-2394-2395-2396-2397-2398-2399-2400-2401-2402-2403-2404-2405-2406-2407-2408-2409-2410-2411-2412-2413-2414-2415-2416-2417-2418-2419-2420-2421-2422-2423-2424-2425-2426-2427-2428-2429-2430-2431-2432-2433-2434-2435-2436-2437-2438-2439-2440-2441-2442-2443-2444-2445-2446-2447-2448-2449-2450-2451-2452-2453-2454-2455-2456-2457-2458-2459-2460-2461-2462-2463-2464-2465-2466-2467-2468-2469-2470-2471-2472-2473-2474-2475-2476-2477-2478-2479-2480-2481-2482-2483-2484-2485-2486-2487-2488-2489-2490-2491-2492-2493-2494-2495-2496-2497-2498-2499-2500-2501-2502-2503-2504-2505-2506-2507-2508-2509-2510-2511-2512-2513-2514-2515-2516-2517-2518-2519-2520-2521-2522-2523-2524-2525-2526-2527-2528-2529-2530-2531-2532-2533-2534-2535-2536-2537-2538-2539-2540-2541-2542-2543-2544-2545-2546-2547-2548-2549-2550-2551-2552-2553-2554-2555-2556-2557-2558-2559-2560-2561-2562-2563-2564-2

Ms. solo 5 *mf dolce* 4 *mf dolce* 6 *poco a poco rallentando*

CORO-A. 4 *mf dolce* 4 *mf dolce* 4 *mf dolce*

Naturale se storgem din memorie ... ni-
mic... din tufesa a vartu dat

Fl. 1 *mf* 2 *mf*

Ob. 1/2 *mf*

Cl. 1/2 *mf*

in Sib
Gr. C. *mf*

Pf + *mp pfz poco a poco decrescendo*

Arpa *mp profondo l.v.*

Vci II *(div. a 3)*

Vle *(div. a 3)*

4 Vlc. *(#)*

3Cb.

Ms. score 91 Sub. Poco Più Mosso (No 72)

PP *dim*
E-ra di-sta-zi-o-ne
Dole a poco *dim*
Simpli ca fi Voi *dim*

Cr. 1/2
3/4
Tbn 1
Camp.
Timp.
Gr. III
Arpa
Vle (div. a 3)
Vlc. (div. a 2)
Cb. (Tutti)

PPP
l.v.
poco in rilievo
Tutti
div. a 2
PPP
Tutti
PPP

-14-

(♩ N 144) poco a poco animando

Ms. solo *mp* poco a poco crescendo *mp* *me-i Vom li*

Coro-A. *mp* *me-i Vom li*

Ob. 1 *Solo* *mp* poco in rilievo, *Con tristezza*

Cr. *p* poco a poco crescendo

Trba 1 *p* poco a poco crescendo *Con sord.*

Trbn 1 *p* poco a poco crescendo

Timp. *p* poco a poco crescendo

Camp. *p* poco a poco crescendo *l.v.*

Plo gr. *pp* poco a poco crescendo *piu*

Pf. *p* poco a poco crescendo

Arpa *p* poco a poco crescendo

Vni I *(div. a 2)* *mp* *div. a 2*

Vni II *(div. a 2)* *mp* *div. a 2*

Vle *(div. a 3)* *p* poco a poco crescendo

Vlc. *(div. a 2)* *p* poco a poco crescendo

Cb. *p* poco a poco crescendo

p poco a poco crescendo

- 16 -

(♩ ~ 160) poco a poco animando

Ms. solo
 ta
 mf
 poco
 mf
 dolce e leggero
 mp
 ta
 me - i Vorrei lei
 me - i Vorrei lei
 me - i Vorrei lei
 mp

CORO
 A.
 T.
 ta
 me - i Vorrei lei
 me - i Vorrei lei
 me - i Vorrei lei
 mp

Ob. 1/2
 mf
 poco
 poco

Fag. 1/2
 mp
 poco a poco
 crescendo

Cr.
 1/2
 3/4
 mp
 poco a poco
 crescendo
 mp
 poco a poco
 crescendo

Trbne 1/2
 ①
 mp
 poco a poco
 crescendo
 Con Sordini ②
 mf

Trbne 1
 mp
 poco a poco
 crescendo

Tim.
 mp
 poco a poco
 crescendo

Camp.
 mp
 poco a poco
 crescendo

Pf. gr.
 mp
 poco a poco
 crescendo

Pf.
 mp
 sempre crescendo

Arpa
 mp
 poco a poco
 crescendo

Vni I
 (div. a 2)
 mp
 poco a poco
 crescendo
 sempre animando

Vni II
 mp
 poco a poco
 crescendo
 sempre animando

Vle
 (div. a 3)
 mp
 poco a poco
 crescendo

Vlc.
 (div. a 2)
 mp
 poco a poco
 crescendo

Cb.
 mp
 poco a poco
 crescendo

17

(♩ = 180) poco a poco animando

M.s. solo *111* *f* *ta* *poco* *mf dolce e liscio* *ta* *mf dolce e liscio* *ta* *mf* *mi-i vorr mi-*

Coro *T.* *mf dolce e liscio* *ta* *mf dolce e liscio* *ta* *mf* *mi-i vorr mi-*

B. *mf dolce e liscio* *ta* *mf dolce e liscio* *ta* *mf* *mi-i vorr mi-*

Fl. 1 *f* *poco* *mf* *mi-i vorr mi-*

Ob. 1/2 *f* *poco* *mf* *mi-i vorr mi-*

Fag. 1 *f* *poco* *mf* *mi-i vorr mi-*

Fag. 2 *f* *poco* *mf* *mi-i vorr mi-*

Cr. 1/2 *f* *poco* *mf* *mi-i vorr mi-*

Cr. 3/4 *f* *poco* *mf* *mi-i vorr mi-*

Trbe 1/2 *f* *poco* *mf* *mi-i vorr mi-*

Trbne 1 *f* *poco* *mf* *mi-i vorr mi-*

II Imp. *f* *poco* *mf* *mi-i vorr mi-*

Camp. *f* *poco* *mf* *mi-i vorr mi-*

Plo gr. *f* *poco* *mf* *mi-i vorr mi-*

Pf. *mf sempre crescendo*

Arpa *mf sempre crescendo*

Vni I (div. a 2) *mf sempre crescendo*

Vni II *mf sempre crescendo*

Vle (div. a 3) *mf sempre crescendo*

Vlc. (div. a 2) *mf sempre crescendo*

Cb. *mf sempre crescendo*

- 12 -

(♩ = 2.04 / ♩ = 68) poco a poco accelerando

Ms. solo [ossia in 2] ta
ben f poco

S. f dolce e lieve
A. ta
T. ta
B. ta
f dolce e lieve

Fl. $\frac{1}{2}$ f
Ob. $\frac{1}{2}$ f
Cl. $\frac{1}{2}$ f
Fag. $\frac{1}{2}$ f sempre crescendo

Cr. $\frac{1}{2}$ f poco a poco crescendo
Trbe $\frac{1}{2}$ f poco a poco crescendo
Trbne 1 f poco a poco crescendo
Timp. f sempre crescendo
Camp. f sempre crescendo
Pff. f sempre crescendo

Via Sordini

Arpa f sempre crescendo
Vni I f sempre crescendo
Vni II f sempre crescendo
Vle (div. a 3) f sempre crescendo
Vlc (div. a 2) f sempre crescendo
Cb. f sempre crescendo

f sempre crescendo

19

SUMMER MEMORIES

(Iași Pogrom,
27-29 June 1941)



GRAVE

SUMMER MEMORIES
- for Soprano, Cello and Piano -Poem by LEON VOLOVICI
Music by SERBAN NICHIFOR

Rubato, Quasi Improvisando

$\text{♩} = 60$

S

mf
E retz al te ha si et da

C

mp

Pno

mp

6

S

mam E retz

C

Pno

mp

10

S

al te ha si et da mam

C

Pno

♩ = 60

Detailed description: This system contains measures 10 through 13. The vocal part (S) begins at measure 10 with a triplet of eighth notes (F#, G, A) followed by a melodic line. The lyrics 'al te ha si' are under measures 10-11, and 'et da mam' are under measures 12-13. The piano accompaniment (C and Pno) consists of chords in the right hand and a bass line in the left hand. The tempo is indicated as ♩ = 60.

14

S

C

Pno

Detailed description: This system contains measures 14 through 21. The vocal part (S) is silent throughout. The piano accompaniment (C and Pno) continues with chords in the right hand and a bass line in the left hand. The tempo is indicated as ♩ = 60.

22

S

C

Pno

Measures 22-28. The Soprano part is mostly rests. The Contralto part has a melodic line. The Piano part has a complex accompaniment with many accidentals.

29

S

C

Pno

Measures 29-34. The Soprano part is mostly rests. The Contralto part has a melodic line. The Piano part has a complex accompaniment with many accidentals.

35

S

C

Pno

7 9 3

40

S

C

Pno

49

S

C

Pno

59

S

C

Pno

82 $\text{♩} = 60$

S Pe toti i'am pu-tea ui-ta Da ca a - e - rul in - mi - res - matal ve-rii n'ar //

C

Pno

86

S fre - mata de glasu-ri-le lor rasco - li-te de spai ma, da-ca zi-da-ri-le in-ne - grite a-le case - lor

C

Pno

71

S

n'ar pas - tra um - bre le lor hai tu - i - te si pœ - tre - le dru - mu - lui, pa - sii //

C

Pno

75

S

lor preci - pi - tati si so - va - i - tori Da - ca frunze -

C

Pizz.

Pno

S²

S

le co - pa - ci - lor lu - cind de ro - ua n'ar - ras - fran - ge Pri - vi - ri - le lor blan - de si in - tre ba -

C

Pno

S⁷

S

- toa re Da - ca ce - rul i nalt al nop ti lor de iu ni e nu s'ar - bol

C

Pno

91

S

ti de stri ga te sa cre si fa ra na dej de

C

Arco

Pno

92 $\text{♩} = 64$

S

C

Pno

98

S

C

Pno

ff

99

$\text{♩} = 56$ Sub. Lontano

S

C

Pno

ff

mp

mp

Pizz.

Dolce, quasi mormorando

102

S

In ro ti rea fa ra de sfar sit a a no tim pu ri lor

C

Pno

105

S

fi e ca re va ra va a ven ca te va zi le si ca te va nopti mon struo se de fru moase si de ne pa sa toare

C

Pno

108 $\text{♩} = 140$ Sub. Agitato glissando

S

Cand vom alerga bezmetici pe strazi,

C

Arco (tremolo)

Pno

Detailed description: This block contains the musical notation for measures 108 and 109. The vocal part (Soprano, S) begins at measure 108 with a glissando. The lyrics are "Cand vom alerga bezmetici pe strazi,". The cello part (C) plays a continuous tremolo. The piano part (Piano, Pno) also features a tremolo. The tempo is marked as 140 beats per minute.

109

S

Innebuniti de respiratia de gheata a vanatorilor de oameni,

C

Pno

Detailed description: This block contains the musical notation for measures 109 and 110. The vocal part (Soprano, S) begins at measure 109 with a glissando. The lyrics are "Innebuniti de respiratia de gheata a vanatorilor de oameni,". The cello part (C) continues with a tremolo. The piano part (Piano, Pno) also continues with a tremolo.

110

S

cand vom blestama soarele si caldura deliranta a amiezii,

C

Pno



111

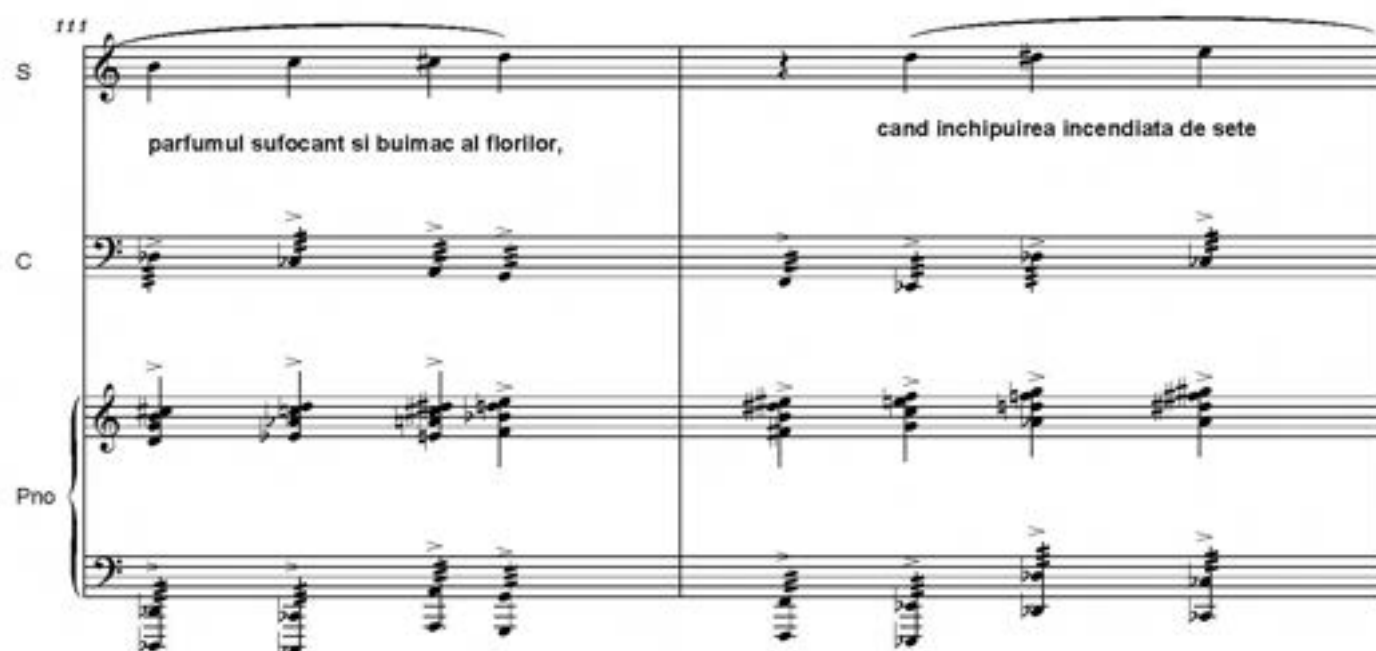
S

parfumul sufocant si bulmac al florilor,

cand inchipuirea incendiata de sete

C

Pno



113 $\text{♩} = 60$ Sub. Tempo I

S

ne va tortura cu nalucirea apelor de munte

C

Pno

mp

mf

Detailed description: This system contains measures 113 to 116. The vocal part (Soprano) begins at measure 113 with the lyrics 'ne va tortura cu nalucirea apelor de munte'. The melody consists of a series of eighth notes, with a triplet of eighth notes in measure 114. The piano accompaniment (Piano) has a dense texture. The right hand features a triplet of eighth notes in measure 113, followed by a series of chords and moving lines. The left hand provides a harmonic foundation with chords and moving lines. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

117

S

C

Pno

mp

p

Detailed description: This system contains measures 117 to 120. The vocal part (Soprano) is silent in all four measures. The piano accompaniment (Piano) continues with a similar texture. The right hand features a triplet of eighth notes in measure 117, followed by a series of chords and moving lines. The left hand provides a harmonic foundation with chords and moving lines. Dynamics include *mp* (mezzo-piano) and *p* (piano).

121

S

In fi e ca re va ra i a ce easi zi plan sul in du re rat al co pi i lor

C

Pno

125

S

ne va s fre de li cre ie rul si ne va co ple si su fle tul de vi no va ti a lu mii

C

Pno

128

S

in fi e ca re va ra in a ce e asi noap te sub lu mi na ha lu ci nanta a lu ni i

C

Pno

131

S

sange le lor san ge le lor va ma in fio ra fi re le de iar ba

C

Pno

1. v.

1. v.

137 *p*

S

iar ba tra nul a ce la va re ve ni la margi nea pa da ri sa ca u te tru pul fi u lui sau

C

Pno

141

S

si gla sul lui va ra su na li nis tit si grav in ga nand un can tec stra vechi de in gro pa

C

Pno

148 $\text{♩} = 60$

S
ciu ne
p E retz al te ha si et da mam

C
Pizz.
pp

Pno
pp

152

S
E retz al te ha si et da mam
mp E retz al te ha si et da mam

C
p

Pno
p

158 $\text{♩} = 64$

S E retz al te ha si et da mam E retz al te ha si et da mam

C

Pno

160 $\text{♩} = 62$ $\text{♩} = 60$

S E retz al te ha si et da mam E retz al te ha si et da

C

Pno

164 $\text{♩} = 100$ $\text{♩} = 110$ $\text{♩} = 120$ $\text{♩} = 130$

S
mam E retz al te ha si *mp*

C
Arco

Pno
p *mp*

168 $\text{♩} = 140$

S
al te ha si al te ha si et et da *mf*

C

Pno
mf

172

S *f* *ff* *fff*

C *f* *ff* *fff*

Pno *f* *ff* *fff*

man

$\text{♩} = 150$ $\text{♩} = 170$ $\text{♩} = 120$

176

S *mp*

C *p*

Pno *p*

$\text{♩} = 100$ $\text{♩} = 60$

E retz al te ha

154

S

si et da mam E retz

C

Pno

p

159

S

al te ha si et da mam

C

Pno

192

S

A E E retz M

p

C

Pno

198

S

M

p

C

pp

Pno

p

Bucuresti,
07-XII-2008

Poem by LEON VOLOVICH
 Music by TERRAN MCMURDO

A musical score for the song "The Rose Tree". The score is written for five staves. The first staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef. The fourth staff is a vocal line in bass clef. The fifth staff is a vocal line in bass clef. The music is in 2/4 time and features a melody with various musical notations including notes, rests, and ornaments.



First system of a musical score, measures 1-6. The score is written for a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The music features a complex melodic line in the upper staves and a more rhythmic, chordal accompaniment in the lower staves. The key signature is one flat (B-flat).



Second system of the musical score, measures 7-12. The music continues with the same instrumental texture. The upper staves show more melodic development, while the lower staves provide harmonic support. The piano (p) dynamic is maintained.



Third system of the musical score, measures 13-15. This system includes vocal entries. The vocal parts enter in measure 13 with the lyrics "Deus tuus" and "Cuius potentia". The instrumental accompaniment continues. The piano (p) dynamic is indicated.

5

First system of a musical score. It features a vocal line with lyrics in French and five instrumental staves. The lyrics are: "Dans le monde on ne s'attend pas à ce que le monde change / On ne s'attend pas à ce que le monde change / On ne s'attend pas à ce que le monde change". The instrumental parts include piano, violin, viola, cello, and double bass, all marked with a forte (f) dynamic.

6

Second system of the musical score. The vocal line continues with the lyrics: "On ne s'attend pas à ce que le monde change / On ne s'attend pas à ce que le monde change / On ne s'attend pas à ce que le monde change". The instrumental parts continue with the same forte (f) dynamic. A "ritardando" marking is present at the end of the system.

7

Third system of the musical score. The vocal line continues with the lyrics: "On ne s'attend pas à ce que le monde change / On ne s'attend pas à ce que le monde change / On ne s'attend pas à ce que le monde change". The instrumental parts continue with the same forte (f) dynamic. A "ritardando" marking is present at the end of the system.

194 Sub. Lento

195 Dolce, quasi moriendo

mp

Într-o noapte de-aia s-a născut pe lume
Ea e frumoasă ca o floare de câmp
Căreia de-aia s-a născut pe lume
Căreia de-aia s-a născut pe lume

198 Sub. Agitato

ff

glissando

Când vine alina beznici pe străzi,
Înnebuni de respira de gheață a vânturilor de amari,

poco a poco crescendo

poco a poco crescendo

170

când vom blestema soarele și căldura delirantă a amiezii, / parfumul sufocant și bulșac al floarelor, / când inchișurile incendiate de soare / ne va tortura cu halucinații apăsătoare de moarte.

Sub Tempo

119

Solo

Tutti In questo non sono mai, pieno

ap dolce

ap

120

u di mi si di si le sa re del li an ti

no mi ni po ti sa de bi de ti con tra ho ni ti ca remus sa ba o ti sup le alla ma glo ri a tu a li ti

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

[illegible]

100

Domine Deus, Agnus Dei, qui tollis...

The image shows a musical score for a piece titled "E re-ti-al-la-hi". The score is written for a vocal line and a piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The music is in 4/4 time and features a key signature of one flat (B-flat). The vocal melody is characterized by a series of eighth and sixteenth notes, with a prominent trill in the final measure. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and arpeggios. The lyrics "E re-ti-al-la-hi" are written below the vocal line, and the word "Ere" is written below the piano accompaniment.

109 $\text{♩} = 100$ *poco rit.* $\text{♩} = 92$ $\text{♩} = 90$ *SCORREVOLE* $\text{♩} = 100$ $\text{♩} = 110$

E re- al- la- si- de- la- non- E re- al- la- si- de- la- non- E re- al- la- si- de- la- non- E re-

110 $\text{♩} = 120$ *mf* $\text{♩} = 120$ $\text{♩} = 140$ *f*

al- la- si- de- la- non- al- la- si- de- la- non- al- la- si- de- la- non-

116 $\text{♩} = 100$ *f* $\text{♩} = 120$ *f* $\text{♩} = 120$ *f* $\text{♩} = 110$ *f* $\text{♩} = 110$ *f*

E re-



180

al la si e à non E no al la si e à non

First system of a musical score. It consists of six staves. The top staff is a vocal line with lyrics. The other five staves are for piano accompaniment. The music is in 4/4 time and features a melodic line in the voice and a more rhythmic accompaniment in the piano.



181

A E E no M M

Second system of the musical score. It continues the melody and accompaniment from the first system. The piano part features a prominent bass line. The system ends with a double bar line and a key signature change to C major.

Prodel, Santa Maria, 15-VII-2010

ECHOES



ECHOES

(continuum)

MONSTERS SOUVENIR 3

MONSTERS SOUVENIR 2

MONSTERS SOUVENIR 1

SIEMENS WERKEN

ECHOES (continuum)

Estatico, quasi senza tempo

Serban Nichifor

Midi 11 (Music Box)

Midi 102 FX 6 (goblins)

$J = 40$

mp

lontano e dolce, immateriale

sempre rit. *mp*

17

SIEMENS WERKEN

35

35

53

53

p

MONSTERS SOUVENIR 1

70

MONSTERS SOUVENIR 2

This musical system, numbered 70, consists of three staves. The top staff is a vocal line with a complex melody featuring many beamed sixteenth and thirty-second notes, with a long slur spanning the first half of the system. The middle staff is a piano accompaniment with a series of chords, mostly triads and dyads, some marked with 'ff' (fortissimo). The bottom staff continues the piano accompaniment with similar chordal textures. A horizontal arrow labeled 'MONSTERS SOUVENIR 2' points from the middle of the system to the right, indicating a section change or a specific musical phrase.

50

This musical system, numbered 50, also consists of three staves. The top staff features a vocal line with a melody of beamed notes, including a prominent run of sixteenth notes in the latter half of the system. The middle staff is a piano accompaniment with a series of chords, some marked with 'ff'. The bottom staff continues the piano accompaniment with similar chordal textures. The system concludes with a final chord in the piano accompaniment.

103

f doloroso *p*

p

MONSTERS SOUVENIR 3

poco a poco allargando

Midi 49
String Ensemble 1
ben vibrato ♩ = 40

115

ff

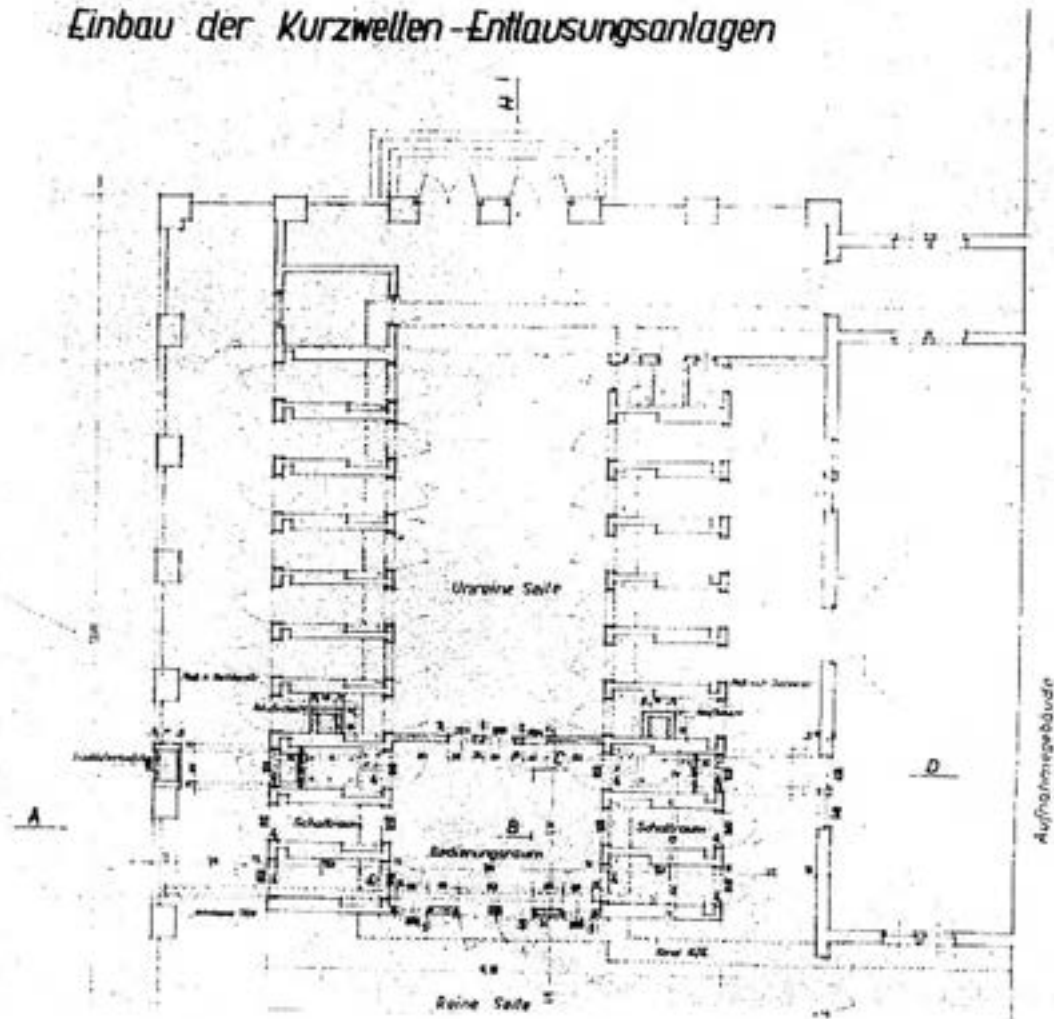
Bucharest, 14-III-2013

ff *pp*

SIEMENS WERKEN

Häftlings-Entlausungsgebäude

Einbau der Kurzwellen-Entlausungsanlagen



Dokument 56: Auszug aus dem Plan Nr. 3139 der Bauleitung vom 6. November 1943, der die Anordnung von zwei Kammern der Entlausungsstation der Firma Siemens zeigt (Plan); die Anlage erstreckt sich über acht der ursprünglichen Zellen.

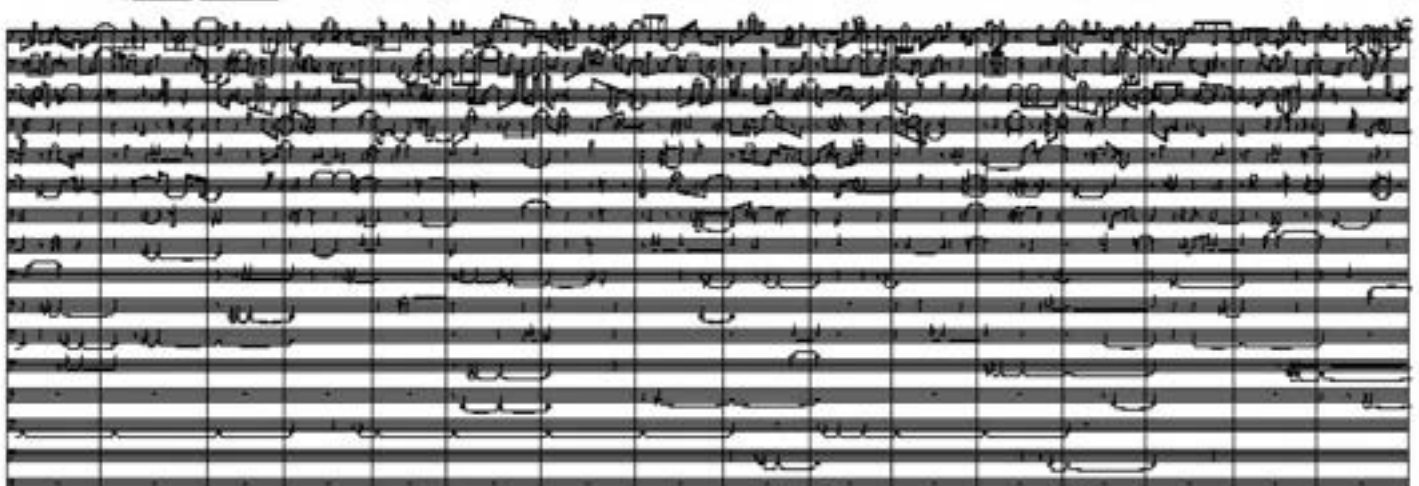
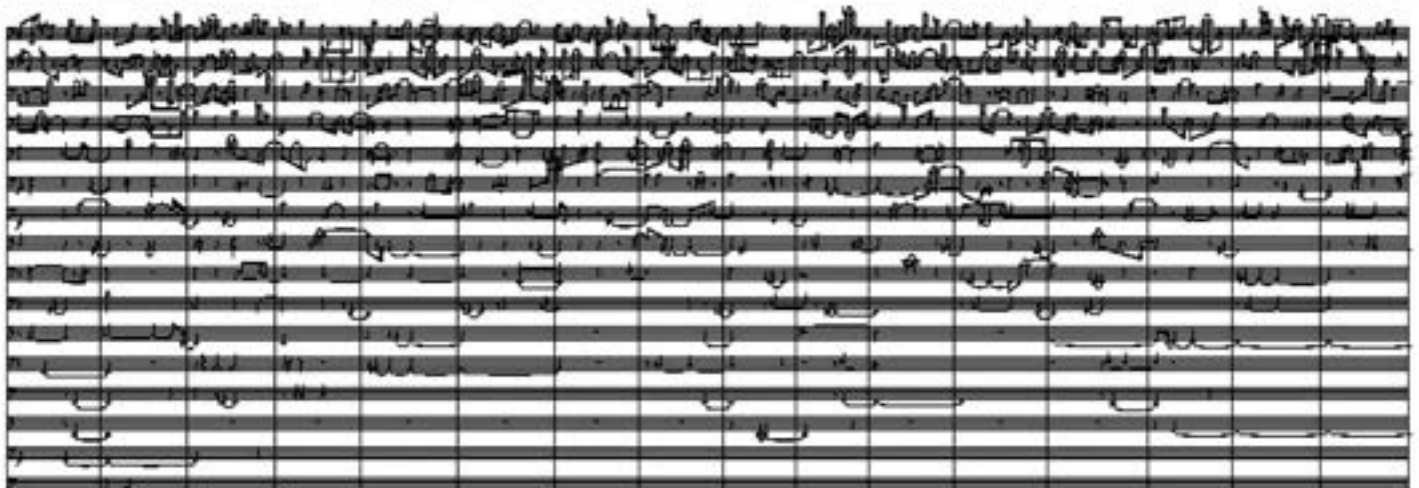
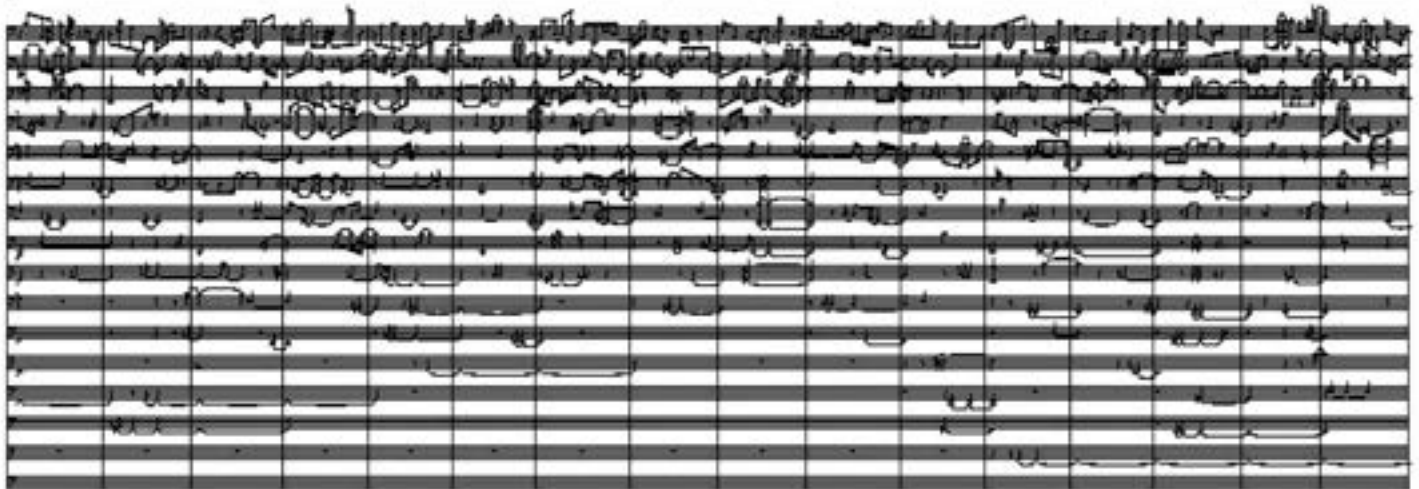
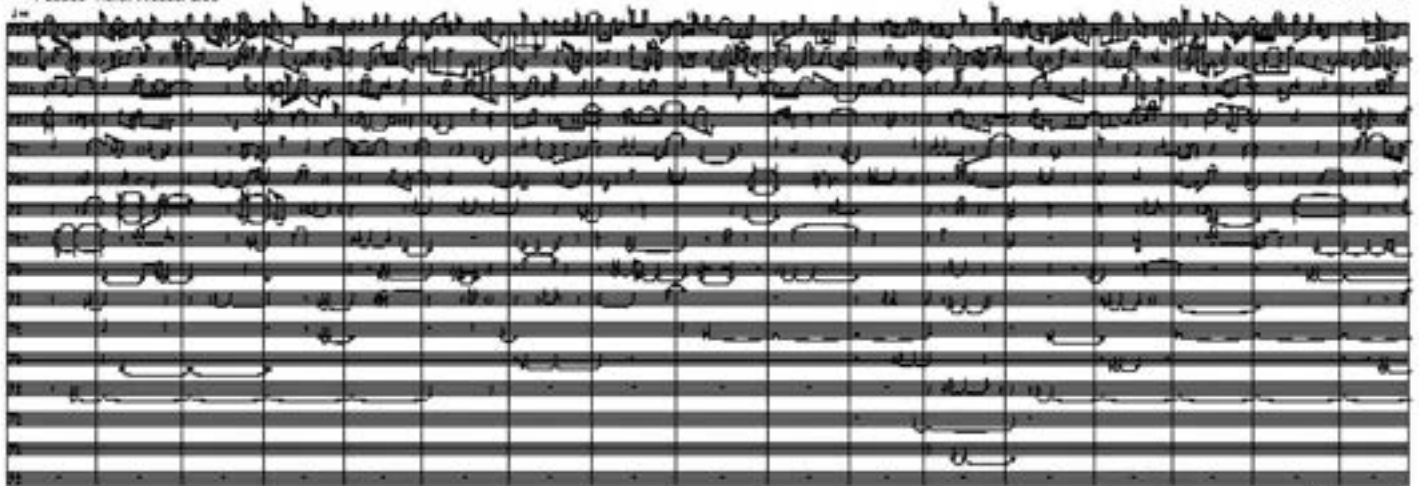


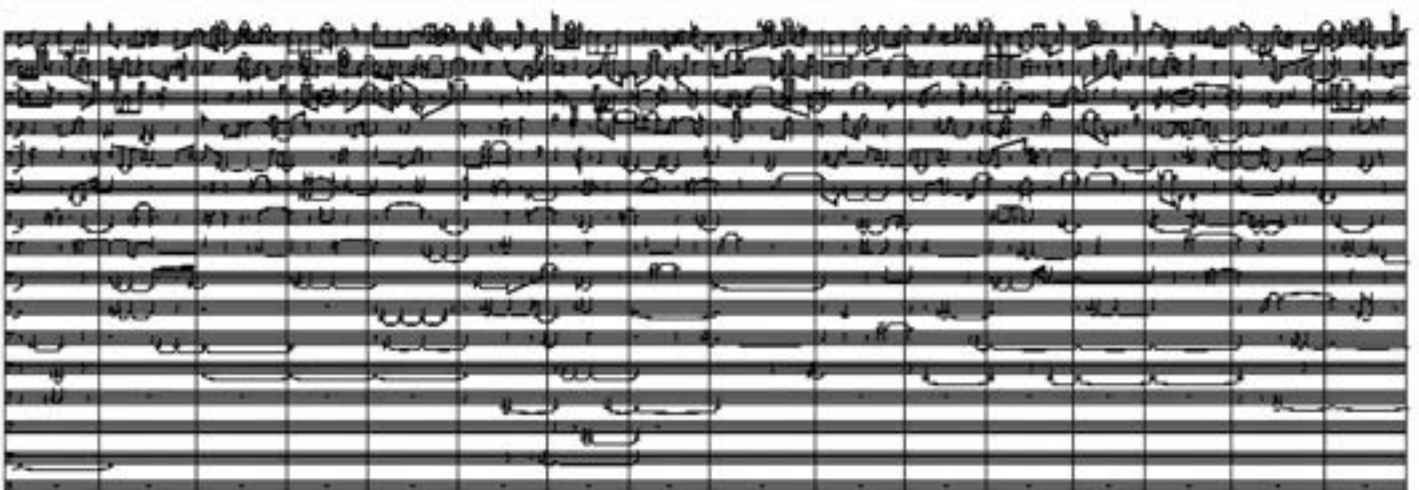
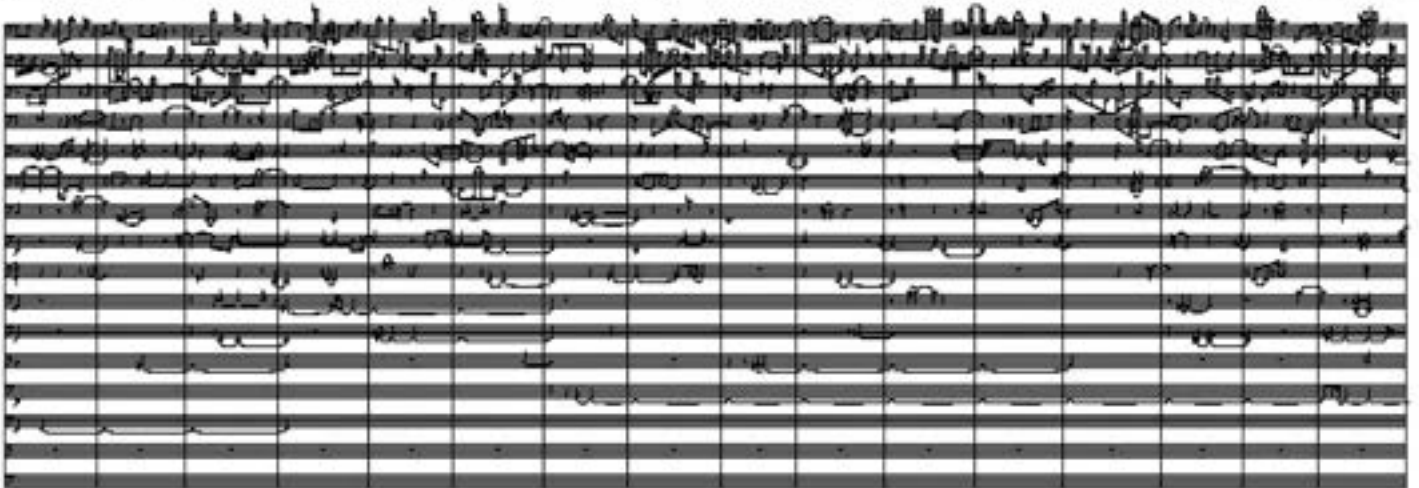
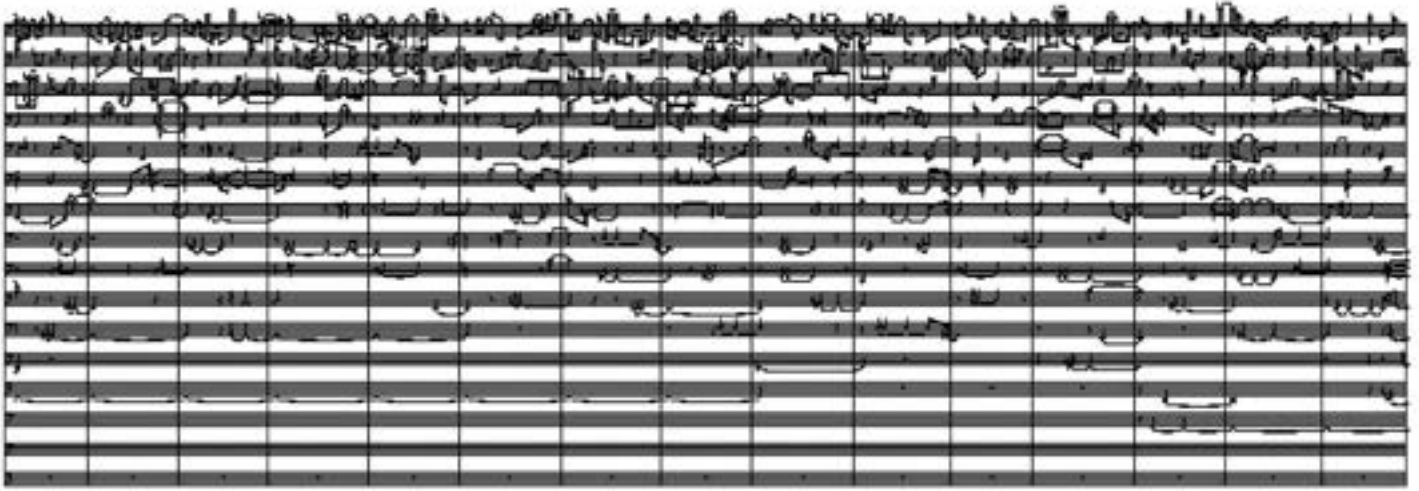
SIEMENS-WERKEN

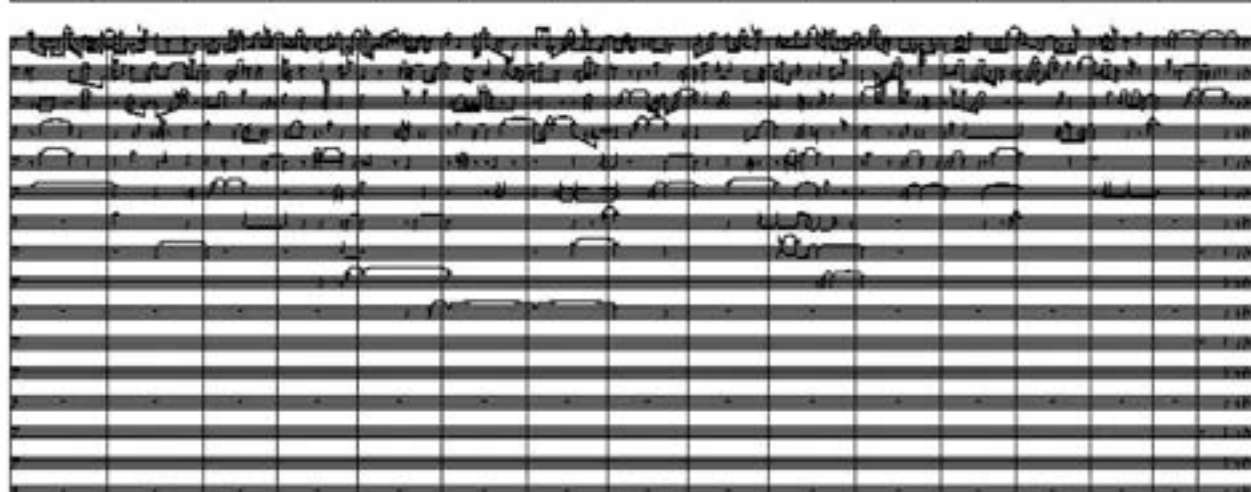
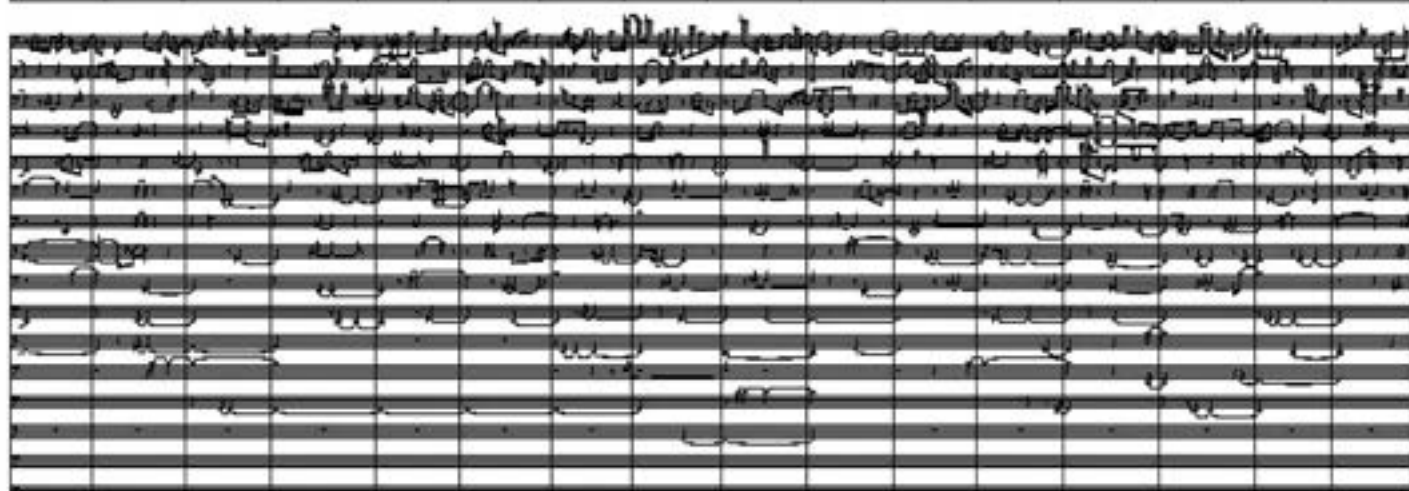
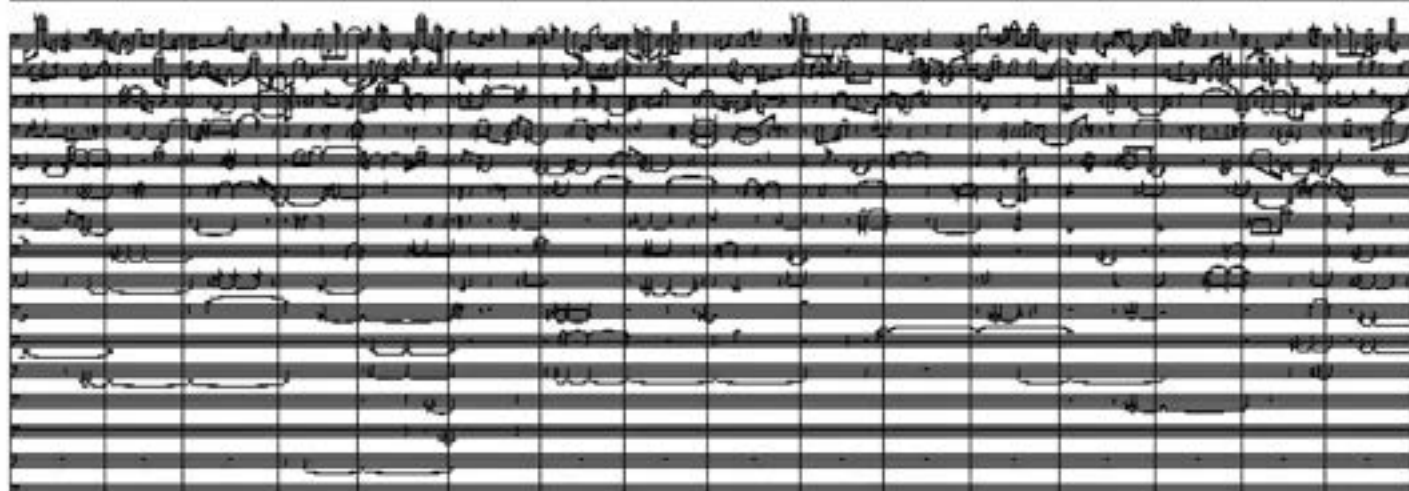
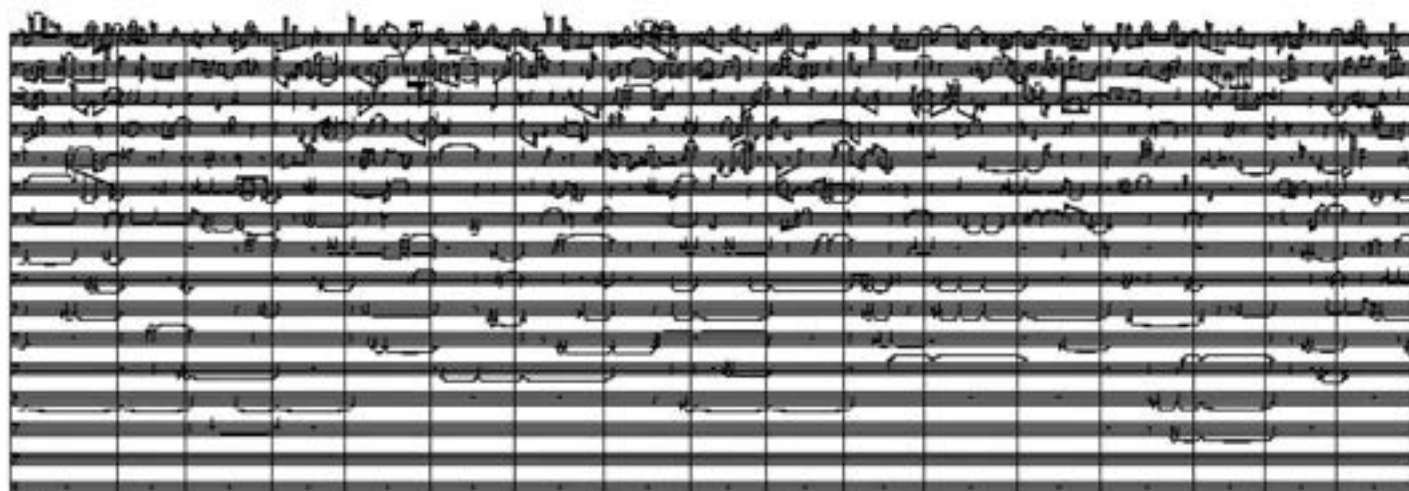
Serban Nichifor

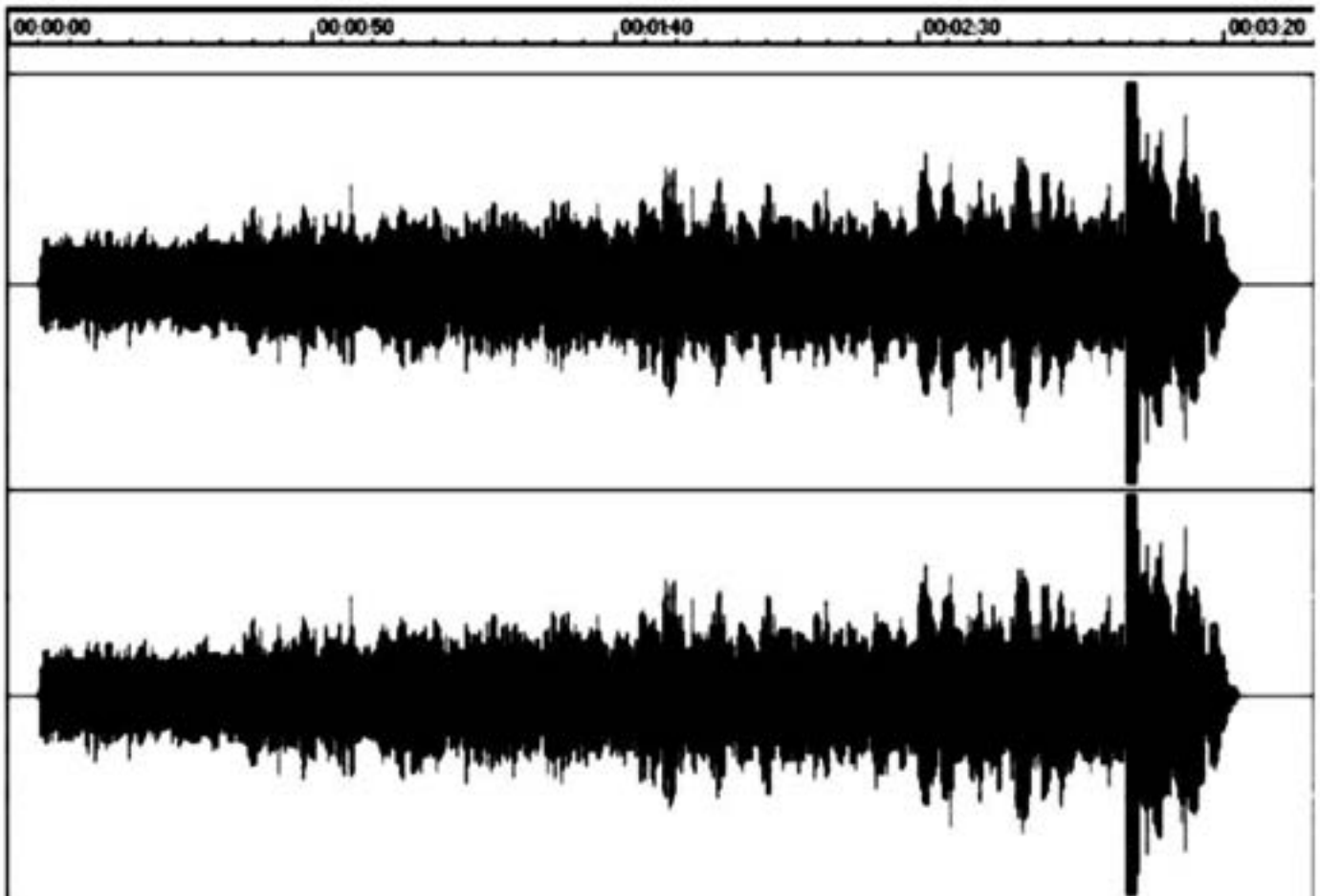
Pseudo "Horn-Wessel-Lied"

Synthesizer









MONSTERS SOUVENIR 1



MONSTERS SOUVENIR 1

$\text{♩} = 86$

Celesta

pp

"Lili Marlene" with cretin expression

pp

Gun

ffff

MONSTERS SOUVENIR 2 (Mengele's Death Song)



MONSTERS SOUVENIR 2

MusicBox

ElectricGrandPno

ElectricGrandPno

AccGuitarNylon

AccGuitarNylon

StringsEns2

AccousticBass

Drums

$\text{♩} = 80$

The musical score is written for eight instruments across eight staves. The top staff is for MusicBox, followed by two staves for ElectricGrandPno (right and left hands), two staves for AccGuitarNylon (right and left hands), one staff for StringsEns2, one staff for AccousticBass, and one staff for Drums. The time signature is 9/4, and the tempo is marked as 80 beats per minute. The MusicBox plays a melody in the treble clef. The ElectricGrandPno (right hand) plays chords and arpeggios in the treble clef, while the left hand plays a bass line in the bass clef. The AccGuitarNylon (right hand) plays chords in the bass clef, and the left hand plays a bass line in the bass clef. The StringsEns2 play sustained chords in the treble clef. The AccousticBass play sustained chords in the bass clef. The Drums play a complex rhythmic pattern in the bass clef.

The image displays a musical score for a 5-measure piece, featuring six staves. The staves are labeled on the left: MusicBox, ElectricGrandPno, ElectricGrandPno, AccGuitarNylon, AccGuitarNylon, StringsEns2, AccousticBass, and Drums. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The MusicBox staff uses a treble clef and contains a melodic line. The ElectricGrandPno staves use a grand staff (treble and bass clefs) and contain chords and arpeggiated figures. The AccGuitarNylon staves use a bass clef and contain chords. The StringsEns2 staff uses a treble clef and contains sustained chords. The AccousticBass staff uses a bass clef and contains a simple bass line. The Drums staff uses a bass clef and contains a complex rhythmic pattern with various drum sounds.

MusicBox

ElectricGrandPno

ElectricGrandPno

AccGuitarNylon

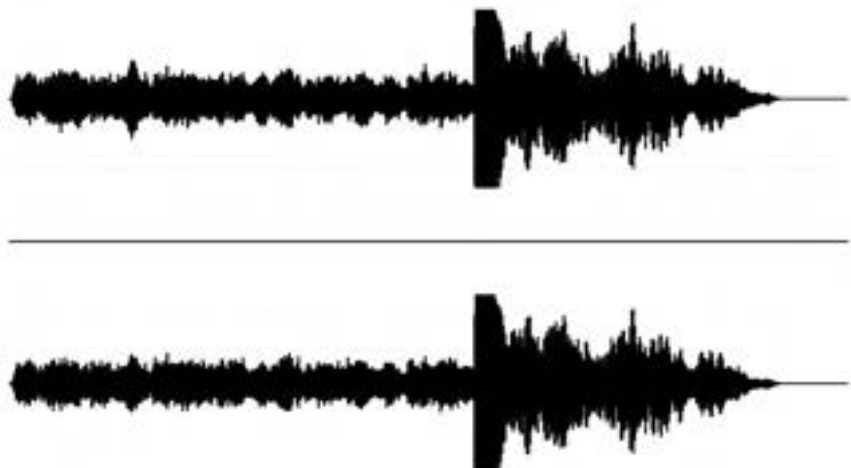
AccGuitarNylon

StringsEns2

AccousticBass

Drums

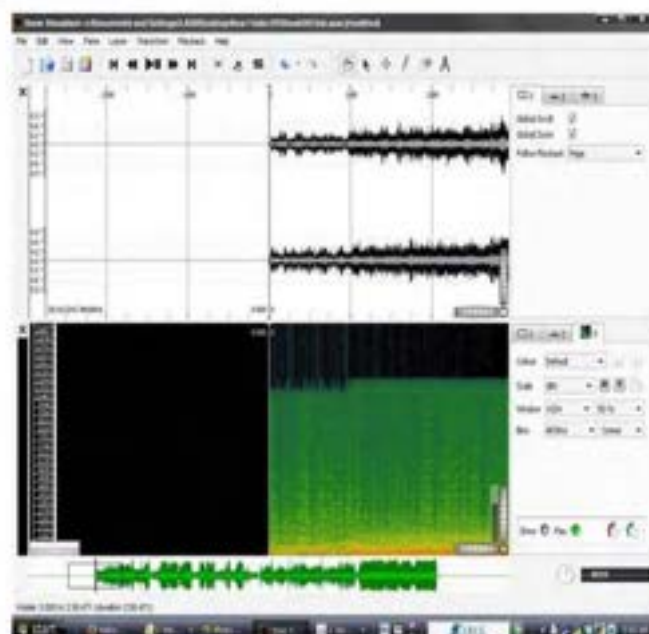
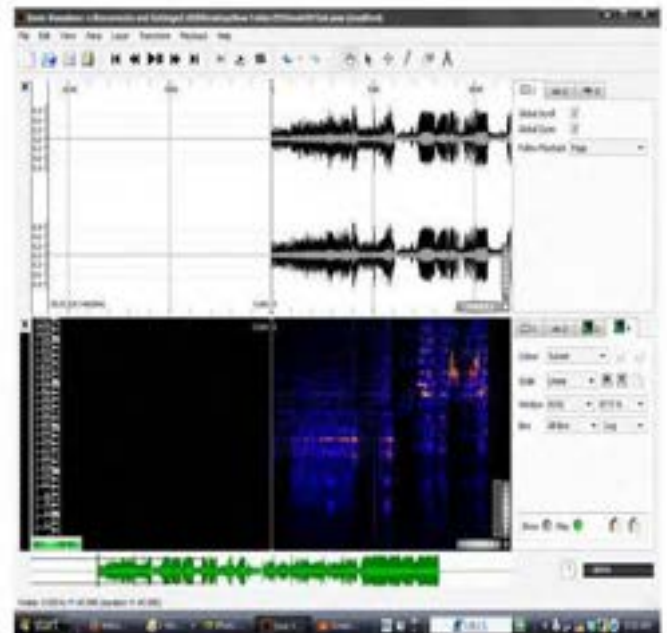
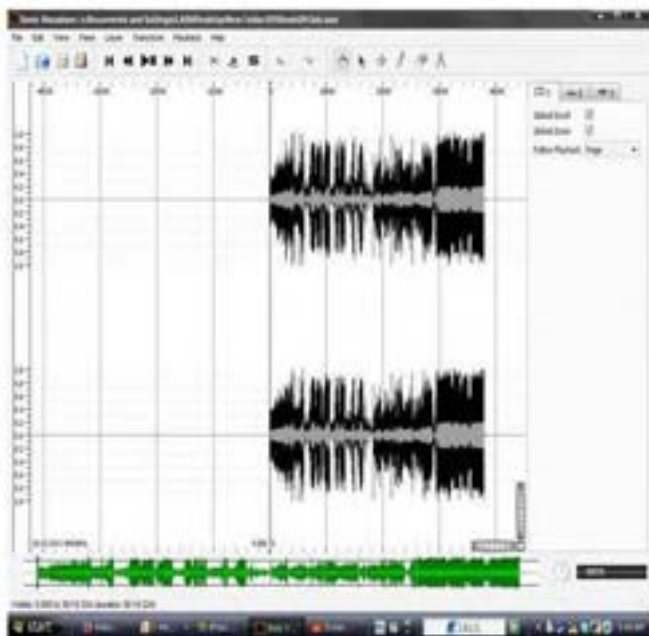
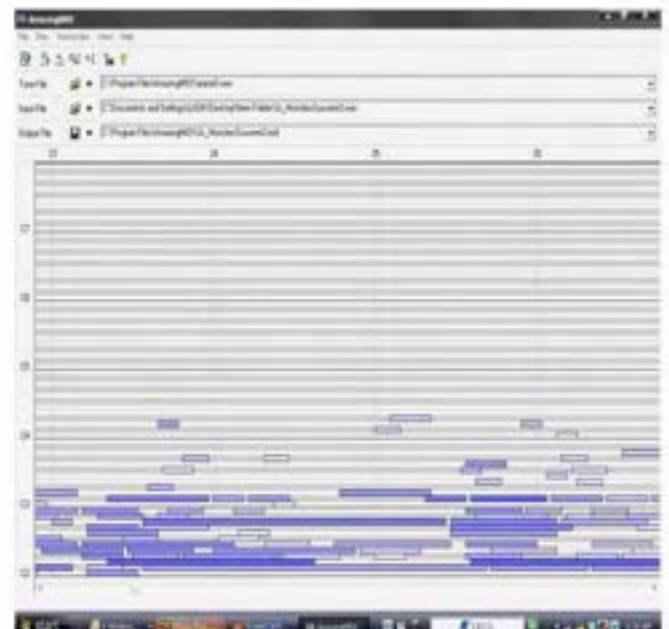
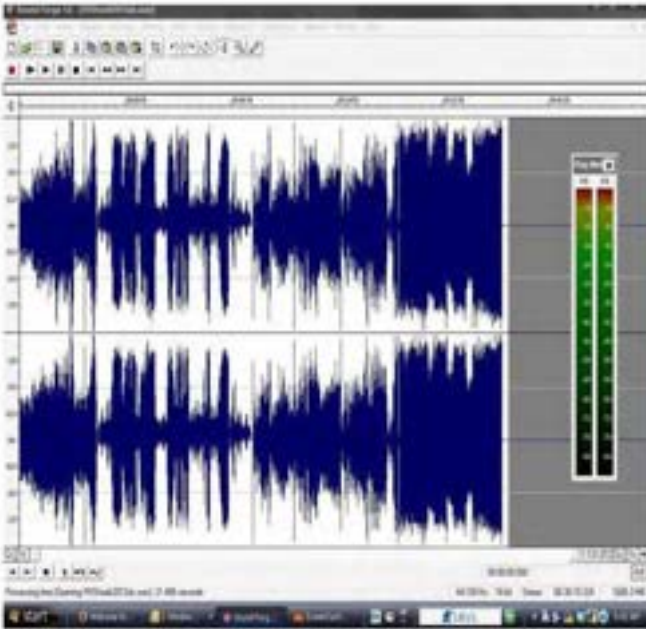
00:00:00 00:00:10 00:00:20 00:00:30 00:00:40



MONSTERS SOUVENIR 3

(Bucharest Pogrom,
21-23 January 1941)





MONSTERS SOUVENIR 3

417/678

The image displays a musical score for a piece titled "MONSTERS SOUVENIR 3". The score is organized into 15 horizontal staves, each labeled on the left as "FIG. 101" through "FIG. 115". The first 12 staves (FIG. 101 to FIG. 112) contain musical notation, including various note values, rests, and bar lines. The notation is written in a style typical of musical notation, with some staves showing more complex rhythmic patterns. The last three staves (FIG. 113 to FIG. 115) are empty, showing only the staff lines and the "FIG." label. The overall layout is clean and professional, with a clear distinction between the musical content and the empty staves.

The image displays a musical score consisting of 16 staves, labeled FCount00 through FCount15 on the left. The first four staves (FCount00 to FCount03) are filled with musical notation, including various note values, rests, and accidentals. The notation is dense and complex, particularly in the first staff. The remaining staves (FCount04 to FCount15) are mostly empty, with some sparse notation in the lower staves, including a few notes and rests. The staves are arranged vertically, and the notation is written in black ink on a white background.

PG soundtrack1

PG soundtrack2

PG soundtrack3

PG soundtrack4

PG soundtrack5

PG soundtrack6

PG soundtrack7

PG soundtrack8

PG soundtrack9

PG soundtrack10

PG soundtrack11

PG soundtrack12

PG soundtrack13

PG soundtrack14

PG soundtrack15

PG soundtrack16

The image displays a musical score for 15 staves, labeled PQcount001 through PQcount015. The notation is written in a single system with a common time signature. The first few staves (PQcount001 to PQcount004) contain more complex notation, while the remaining staves (PQcount005 to PQcount015) are mostly empty, suggesting a continuation of the piece or a placeholder for additional notation.

18 staves of musical notation, labeled FQsound01 through FQsound18. The notation includes various musical symbols such as notes, rests, and beams. The staves are arranged vertically, with FQsound01 at the top and FQsound18 at the bottom.

The image displays a musical score for 16 staves, labeled FCountme0 through FCountme15. The score is written in a single system with a common time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The staves are arranged vertically, with FCountme0 at the top and FCountme15 at the bottom. The notation is dense and complex, suggesting a highly technical or experimental piece of music.

A handwritten musical score consisting of 16 staves, labeled PGcountm0 through PGcountm15 on the left. The notation is written in black ink on a white background. The first four staves (PGcountm0 to PGcountm3) contain complex musical notation with many notes, rests, and accidentals. The next four staves (PGcountm4 to PGcountm7) contain simpler notation, mostly consisting of single notes and rests. The remaining eight staves (PGcountm8 to PGcountm15) are mostly empty, with only a few notes and rests visible. A large bracket is drawn under the bottom four staves (PGcountm12 to PGcountm15).

FX channel 01

FX channel 02

FX channel 03

FX channel 04

FX channel 05

FX channel 06

FX channel 07

FX channel 08

FX channel 09

FX channel 10

FX channel 11

FX channel 12

FX channel 13

FX channel 14

FX channel 15

FX channel 16

FX channel 17

FX channel 18

FGsound001

FGsound002

FGsound003

FGsound004

FGsound005

FGsound006

FGsound007

FGsound008

FGsound009

FGsound010

FGsound011

FGsound012

FGsound013

FGsound014

FGsound015

FGsound016

FCcount00

FCcount01

FCcount02

FCcount03

FCcount04

FCcount05

FCcount06

FCcount07

FCcount08

FCcount09

FCcount10

FCcount11

FCcount12

FCcount13

FCcount14

FCcount15

A handwritten musical score consisting of 13 staves. The notation is written in black ink on a white background. The first staff contains a complex melodic line with many notes and rests. The subsequent staves show a variety of musical patterns, including long horizontal lines, groups of notes, and rests. The notation is somewhat stylized and appears to be a personal or working draft. The staves are numbered 1 through 13 on the left side.

PG soundtrack1

PG soundtrack2

PG soundtrack3

PG soundtrack4

PG soundtrack5

PG soundtrack6

PG soundtrack7

PG soundtrack8

PG soundtrack9

PG soundtrack10

PG soundtrack11

PG soundtrack12

PG soundtrack13

PG soundtrack14

PG soundtrack15

PG soundtrack16

A handwritten musical score consisting of 16 staves, labeled on the left as PQ southw01 through PQ southw16. The notation is written in black ink on a white background. The first five staves (PQ southw01 to PQ southw05) contain complex, dense musical notation with many notes, stems, and beams. The remaining staves (PQ southw06 to PQ southw16) contain simpler notation, including long horizontal lines, occasional notes, and some curved lines. The staves are arranged vertically, and the notation is written in a cursive, handwritten style.

A handwritten musical score on 18 staves. The notation is in a single system, likely for a string ensemble or orchestra. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, beams, and slurs. The score is written in a fluid, handwritten style. The first staff has a treble clef and a key signature of one flat. The subsequent staves have different clefs, including bass and alto clefs. The notation includes various musical symbols such as notes, rests, beams, and slurs. The score is written in a fluid, handwritten style. The first staff has a treble clef and a key signature of one flat. The subsequent staves have different clefs, including bass and alto clefs. The notation includes various musical symbols such as notes, rests, beams, and slurs. The score is written in a fluid, handwritten style.

A handwritten musical score for 16 voices, arranged in 8 staves of 2 voices each. The notation is in a historical style, featuring a single-clef system (likely soprano and alto clefs) and a key signature of one flat. The score is divided into measures by vertical bar lines. The first staff (Voice 1) contains the most complex notation, including many beamed sixteenth and thirty-second notes. The subsequent staves show a variety of rhythmic patterns, with some voices having long, sustained notes and others having more active, melodic lines. The notation includes various note heads, stems, beams, and rests, all written in a cursive, handwritten style. The overall layout is clean, with clear spacing between staves and measures.

FC channel0

FC channel1

FC channel2

FC channel3

FC channel4

FC channel5

FC channel6

FC channel7

FC channel8

FC channel9

FC channel10

FC channel11

FC channel12

FC channel13

FC channel14

FC channel15

GLORIA HEROUM HOLOCAUSTI



GLORIA

HEROUM HOLOCAUSTI

ȘERBAN NICHIFOR

DIESE MUSIK IST DEM HOLOKAUSTHELDEN GEWIDMET .

G L O R I A H E R O U M H O L O C A U S T I

"... aeterna gloria... "

DURATA: ca 15'

ESECUTORI

Coro misto da camera - 10 Soprani (S.) - Soprano 10 = Mezzo-Soprano solo
 - 8 Alti (A.)
 - 6 Tenori (T.)
 - 4 Bassi (B.)

Percussione - I) Bamboo Chimes (B.C.), Gran Cassa (Gr.C.), Triangolo
 - II) Sonagli (Sngl.), Tam-tam (Tamt.), Piatti grande (Ptti.)
 - III) Campanelli (C-nelli), Campana in Sol (Cmp.)
 - IV) Vibrafono (Vibf.)
 - V) Celesta (Cel.)




Arpa

Organo (Org.) - ossia elettronico - ossia Nastro magnetico

Nastro magnetico (♩) ad libitum

Archi - 14 Violini I (Vni. I)
 - 12 Violini II (Vni. II)
 - 10 Viole (Vle.)
 - 8 Violoncelli (Vlc.)












NOTA BENE

-  - écriture proportionnelle (les durées sont déterminées par les distances graphiques).
-  - altération qui hausse d'un 1/4 ton la note qu'elle précède.
-  - altération qui hausse d'un 3/4 ton la note qu'elle précède.
-  - altération qui baisse d'un 1/4 ton la note qu'elle précède.
-  - altération qui baisse d'un 3/4 ton la note qu'elle précède.
-  - signe indiquant la fin d'une phrase (respiration).
-  - le son le plus aigu.
-  - le son le plus grave.
-  - glissando sempre vibrato (dans l'esprit des psalmodies byzantines).
-  - trémolo très rapide et irrégulier.
-  - vibrato lento poco glissando.
-  - effet spécial de réverbération d'un son harmonique obtenu en gardant la même distance entre la fondamentale et l'harmonique pendant un glissando ascendant-descendant large, continu et très rapide (sul ponticello).
-  - module "n" indiquant la séquence sonore "n" enregistrée sur bande magnétique. L'utilisation de la bande magnétique est facultative.

A l'exception du texte indiqué dans la partition, l'émission du chœur et de la soliste (Soprano 10) se forme exclusivement sur la voyelle "A".

*) - Modulo 1 = 13" - ff sonore
 Modulo 2 = 3'24" - pp-mp come eco
 Modulo 3 = 19" - fff possibile

ERLÄUTERUNGEN

- 
 - proportionale Schreibweise (die jeweilige Dauer wird durch die graphischen Abstände festgelegt).
- 
 - Erhöhung um 1/4 Ton.
- 
 - Erhöhung um 3/4 Ton.
- 
 - Erniedrigung um 1/4 Ton.
- 
 - Erniedrigung um 3/4 Ton.
- 
 - möglichst höher Ton.
- 
 - möglichst tiefer Ton.
- 
 - sehr schnelles und unregelmässiges Tremolo.
- 
 - glissando sempre vibrato (in Sinne der byzantinischen Psalmodien).
- 
 - Spezialeffekt einer Ton-Reverberation erzielt durch Beibehaltung des gleichen Abstandes des Fingersatzes zwischen Grund- und Oberton während eines schnellen und sehr weiten Glissando.
- 
 - vibrato lento poco glissando (sehr langsames Vibrato mit 1/4 Ton-Frequenzdifferenz durch Fingerverschiebung).

N.B. - Sämtliche Stimmen, denen kein Text unterliegt, werden auf "A" gesungen.

GLORIA

HEROUM HOLOCAUSTI

SERBAN NICHITOR
(1979)

GRAVE ca. 45"

S.1 *sempre p cantabile senza vibrato*

Cmp. *nup (c.v.)*

S.1 *sempre p cantabile senza vibrato*

2 *sempre p cantabile senza vibrato*

3 *sempre p cantabile senza vibrato*

4 *sempre p cantabile senza vibrato*

Cmp. *nup (c.v.)*

S.1 *sempre p cantabile senza vibrato*

2 *sempre p cantabile senza vibrato*

3 *sempre p cantabile senza vibrato*

4 *sempre p cantabile senza vibrato*

5 *sempre p cantabile senza vibrato*

6 *sempre p cantabile senza vibrato*

7 *sempre p cantabile senza vibrato*

8 *sempre p cantabile senza vibrato*

9 *sempre p cantabile*

Cmp. *nup (c.v.)*

3.1
2
3
4
5
6
7
8
9
10
(M.s. solo)
A.1
2
3
4
5
6
7
Cmp.
mp (l.v.)

senza vibrato
sempre p cantabile senza vibrato
sempre p cantabile senza vibrato
sempre p cantabile senza vibrato
sempre p cantabile senza vibrato
sempre p cantabile senza vibrato
sempre p cantabile senza vibrato
sempre p cantabile senza vibrato
sempre p cantabile senza vibrato
sempre p cantabile senza vibrato
sempre p cantabile senza vibrato
sempre p cantabile senza vibrato

5.1 

2 

3 

4 

5

6

7

8

9

10

A.1

2

3

4

5

6

7

8

T.1

2

3

4

5

6

B.1

2

3

4

Cmp.

Taut.

(L.V.)

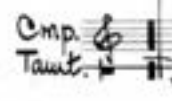
(L.V.)

mp

pp

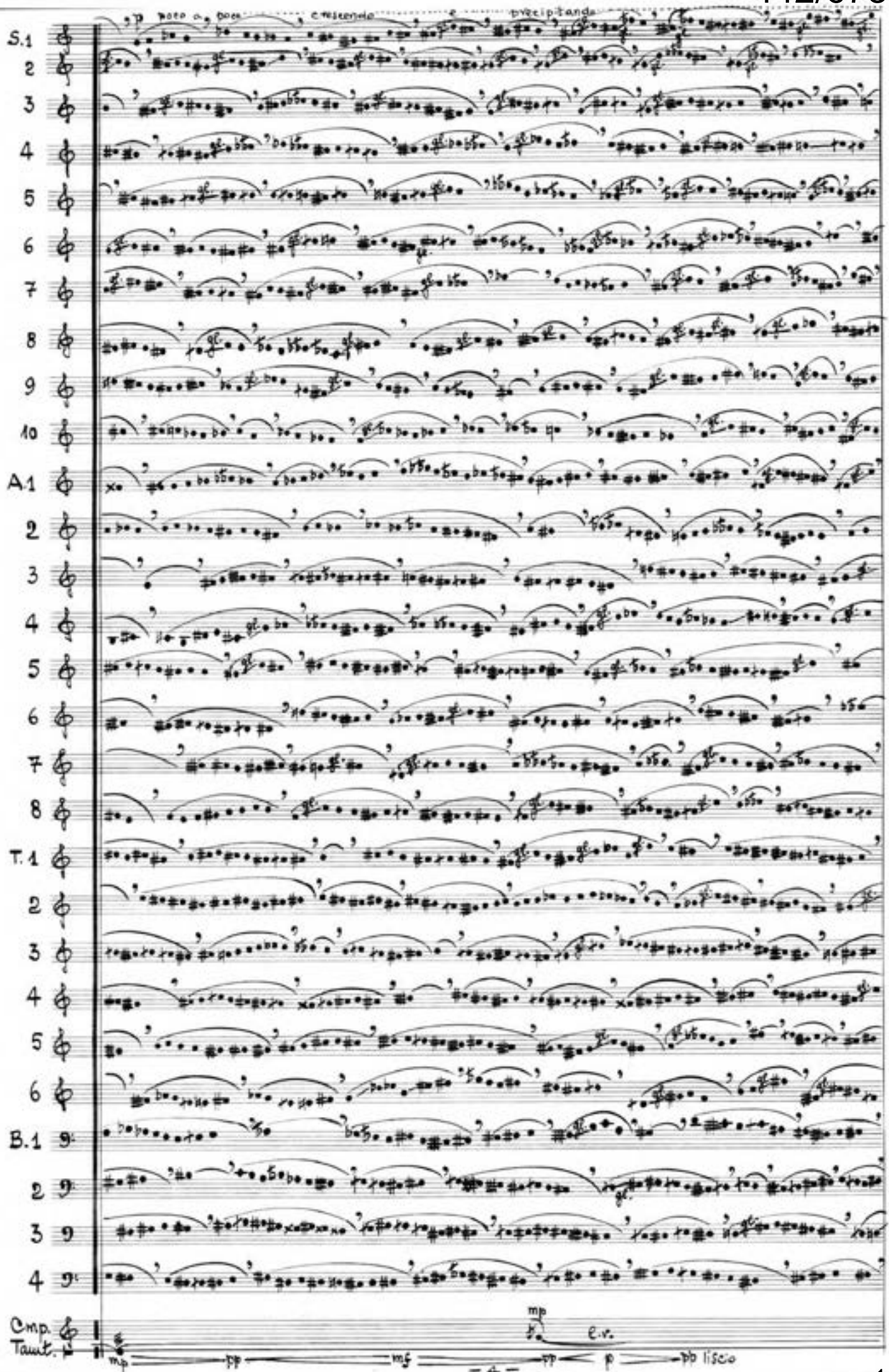
pp poco a poco crescendo precipitando

S.1
2
3
4
5
6
7
8
9
10
A.1
2
3
4
5
6
7
8
T.1
2
3
4
5
6
B.1
2
3
4

Cmp. & Taut.  mp

mp e.v.

pp mf p pp liscio



4437070

f cca. 6' 1 Sostenuto (*♩* ≈ 60)

quasi portamento

S. 1 *quasi portamento*

2 *quasi portamento*

3 *quasi portamento*

4 *quasi portamento*

5 *quasi portamento*

6 *quasi portamento*

7 *quasi portamento*

8 *quasi portamento*

9 *quasi portamento*

10 *quasi portamento*

(Ms. Solo)

A. 1 *quasi portamento*

2 *quasi portamento*

3 *quasi portamento*

4 *quasi portamento*

5 *quasi portamento*

6 *quasi portamento*

7 *quasi portamento*

8 *quasi portamento*

T. 1 *quasi portamento* (*falsetto*)

2 *quasi portamento* (*falsetto*)

3 *quasi portamento* (*falsetto*)

4 *quasi portamento* (*falsetto*)

5 *quasi portamento* (*falsetto*)

6 *quasi portamento* (*falsetto*)

B. 1 *quasi portamento* (*falsetto*)

2 *quasi portamento* (*falsetto*)

3 *quasi portamento* (*falsetto*)

4 *quasi portamento* (*falsetto*)

Org. cca. 6' *ff* *sonore*

Cmp. *ff*

Tam. *pp* *molto* *ff* *sonore* (13')

ad lib. *ff* *sonore*

M 1

-5-

S. 1 *respirare ad lib.*
 2 *respirare ad lib.*
 3 *respirare ad lib.*
 4 *respirare ad lib.*
 5 *respirare ad lib.*
 6 *respirare ad lib.*
 7 *respirare ad lib.*
 8 *resp. ad lib.*
 9 *respirare ad lib.*
 10 *respirare ad lib.*
 (Ms. Solo)
 A. 1 *respirare ad lib.*
 2 *respirare ad lib.*
 3 *respirare ad lib.*
 4 *respirare ad lib.*
 5 *respirare ad lib.*
 6 *respirare ad lib.*
 7 *respirare ad lib.*
 8 *respirare ad lib.*
 T. 1 *respirare ad lib.*
 2 *respirare ad lib.*
 3 *respirare ad lib.*
 4 *respirare ad lib.*
 5 *respirare ad lib.*
 6 *respirare ad lib.*
 B. 1 *respirare ad lib.*
 2 *respirare ad lib.*
 3 *respirare ad lib.*
 4 *respirare ad lib.*

niente


Org. *mf subito*
 Cmp. *mf*
 60 *niente*
 Vni I
 Vni II
 Vle *f dolente*
 -6-


Handwritten musical score for a vocal part (Ariele) and a basso continuo part. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Adagio". The vocal part is written on a single staff with a treble clef. The basso continuo part is written on a single staff with a bass clef. The music includes various musical notations such as notes, rests, and ornaments. The lyrics "Ariele" and "fido lante" are written below the vocal staff. The tempo markings "Adagio", "fido lante", and "poco a poco" are also present. The score ends with a double bar line and a fermata.


Archi


Handwritten musical score for 'Archi' (Archi). The score is written on multiple staves, including a grand staff (treble and bass clefs) and several single staves. It features complex musical notation, including notes, rests, and dynamic markings. The notation is dense and includes various musical symbols such as slurs, ties, and accidentals. The score is written in a fluid, handwritten style.


② Moderato allucicante (♩ = ~74) sempre sotto voce (pp → mp)


B.C. 


Sngl. 


Arpa 


Org. (16') 





M.S. (S. 10) 


Vcl. 1, 5, 9 

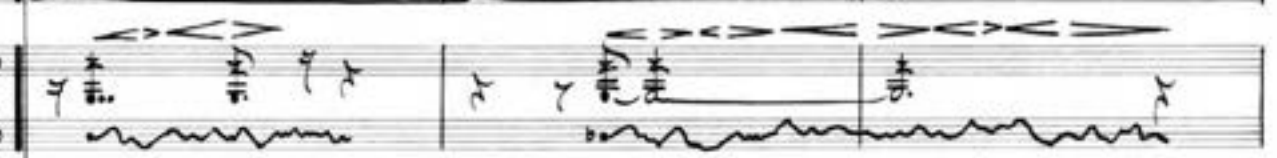
2, 6, 10 


3, 7 


4, 8 

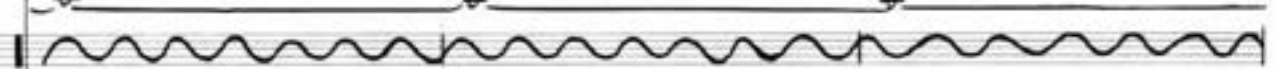
B.C. 


Sngl. 


Arpa 


cel. 


Org. 9' 




M.S. (S. 10) 

Vcl. 1, 5, 9 

2, 6, 10 

3, 7 

4, 8 

Handwritten musical score for measures 1-3. The score includes staves for B.C., Snare, Arpa, Cel., Org., and a wavy line. The Arpa part features complex chords and arpeggios. The Cel. part includes a melodic line with a trill and a tremolo. The Org. part has a simple melodic line. The wavy line is a continuous oscillation.

Measures 1-3:

- B.C.: C_4 , C_4 , C_4
- Snare: C_4 , C_4 , C_4
- Arpa: C_4 , C_4 , C_4
- Cel.: C_4 , C_4 , C_4
- Org.: C_4 , C_4 , C_4
- Wavy line: C_4 , C_4 , C_4

Handwritten musical score for measures 4-6. The score includes staves for B.C., Snare, Arpa, Cel., Org., and a wavy line. The Arpa part features complex chords and arpeggios. The Cel. part includes a melodic line with a trill and a tremolo. The Org. part has a simple melodic line. The wavy line is a continuous oscillation.

Measures 4-6:

- B.C.: C_4 , C_4 , C_4
- Snare: C_4 , C_4 , C_4
- Arpa: C_4 , C_4 , C_4
- Cel.: C_4 , C_4 , C_4
- Org.: C_4 , C_4 , C_4
- Wavy line: C_4 , C_4 , C_4

Handwritten musical score for the first system, measures 1-3. The staves are labeled as follows:

- B.c. (Bassoon)
- Sngl. (Soprano)
- Arpa (Harp)
- Cel. (Cello) with the instruction *simile (legatissimo)*
- Org. (Organ)
- MS solo (S. 10) (Mezzo-Soprano Solo)
- Vle 1, 5, 9 (Violins 1, 5, and 9)
- 2, 6, 10 (Violins 2, 6, and 10)
- 3, 7 (Violins 3 and 7)
- 4, 8 (Violins 4 and 8)

The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, measures 4-6. The staves are labeled as follows:

- B.c. (Bassoon)
- Sngl. (Soprano)
- Tamb. (Tambourine)
- Arpa (Harp)
- Cel. (Cello)
- Org. (Organ)
- MS Solo (S. 10) (Mezzo-Soprano Solo)
- Vle 1, 5, 9 (Violins 1, 5, and 9)
- 2, 6, 10 (Violins 2, 6, and 10)
- 3, 7 (Violins 3 and 7)
- 4, 8 (Violins 4 and 8)

The notation includes various musical symbols such as notes, rests, and dynamic markings. A double bar line is present at the end of measure 3.

Handwritten musical score for a symphony orchestra, featuring various instruments and vocal soloists. The score is divided into two systems, each with a double bar line indicating a section change.

First System:


- B.c.** (Bassoon): Treble clef, whole notes.
- Sngl.** (Soprano): Treble clef, whole notes.
- Arpa** (Harp): Treble clef, arpeggiated chords.
- Col.** (Cello): Bass clef, complex rhythmic patterns.
- Org.** (Organ): Treble clef, whole notes.
- Ms Solo (S. 10)** (Male Soloist): Treble clef, melodic line with lyrics: *mp molto vibrato, sempre portamento dolce*.
- Vie 1,5,9** (Violins 1, 5, 9): Treble clef, whole notes.
- 2,6,10** (Violins 2, 6, 10): Treble clef, whole notes.
- 3,7** (Violins 3, 7): Treble clef, whole notes.
- 4,8** (Violins 4, 8): Treble clef, whole notes.


Second System:


- B.c.** (Bassoon): Treble clef, whole notes. *Muta in G.C. e.v.*
- Sngl.** (Soprano): Treble clef, whole notes.
- Arpa** (Harp): Treble clef, arpeggiated chords.
- Col.** (Cello): Bass clef, complex rhythmic patterns.
- Org.** (Organ): Treble clef, whole notes.
- Ms Solo (S. 10)** (Male Soloist): Treble clef, melodic line with lyrics: *mp molto vibrato, sempre portamento dolce*.
- Vni I 7-10** (Violins I 7-10): Treble clef, whole notes. *sempre mp fiso non vibrato (arco ud libitum)*
- Vni II 11-14** (Violins II 11-14): Treble clef, whole notes. *sempre mp fiso non vibrato (arco ud lib.)*
- Vle 1,5,9** (Violins 1, 5, 9): Treble clef, whole notes. *mf sostenuto molto vibrato*
- 2,6,10** (Violins 2, 6, 10): Treble clef, whole notes. *mf sostenuto molto vibrato*
- 3,7** (Violins 3, 7): Treble clef, whole notes. *mf sostenuto molto vibrato*
- 4,8** (Violins 4, 8): Treble clef, whole notes.


Handwritten musical score for the first system of "L'Espresso". The score includes parts for G.C. (Guitar), Singl. (Singer), Org. (Organ), Ms. Solo (Soloist), Vm I 1 (Violin I), 2.5 (Violin II), 6 (Viola), 7-10 (Violins III-V), 11-14 (Violins VI-IX), Vcl 1.5 (Violoncello I), 2.6 (Violoncello II), 3.7 (Double Bass), and 4.8 (Double Bass). The score is in 3/4 time and features various musical notations including notes, rests, and dynamic markings like "pp" and "f". Handwritten annotations in Italian provide performance instructions, such as "glissando lento senza vibrato (respirare ad lib.)" and "sempre con arco (a punta d'arco)".


Handwritten musical score for "Missa in Tumb." The score is written on ten staves. The first staff is for G.C.T. (Guitar/Contra Tenor) with dynamics *p*, *f*, *subito*, *p*, *f*, *subito*, *p*. The second staff is for Sing. (Singer) with a long note and the instruction "Missa in Tumb." in parentheses. The third staff is for Tenor E.T. with dynamics *mp* and *pp*. The fourth staff is for Arpa (Harp) with a treble clef and a wavy line indicating a tremolo. The fifth staff is for M.S.S. (5.10) (Mandolin/Sitar) with a treble clef and a wavy line. The sixth staff is for Viol. I (Violin I) with a treble clef and a wavy line. The seventh staff is for Viol. II (Violin II) with a treble clef and a wavy line. The eighth staff is for Viola (Viola) with a treble clef and a wavy line. The ninth staff is for Cello (Cello) with a treble clef and a wavy line. The tenth staff is for Double Bass (Double Bass) with a treble clef and a wavy line. The score includes various musical notations such as notes, rests, and dynamic markings.


Gr.C. 


Sngl. 


Tamb. 


C. nelli 


Vib. 


Ms. Solo (S. 10) 

Vni I 1 

2-5 

6 

7-10 

11-14 

B.C. 

Gr.C. 

Sngl. 

Ms. Solo (S. 10) 

Vni I 1 

2-5 

6 

7-10 

11-14 

Vla 1 (Solo) 

Handwritten musical score for a string ensemble and percussion. The score is divided into three measures. The instruments listed on the left are:

- B.C. (Bassoon)
- Gr. C. (Glockenspiel)
- Sagl. (Saxophone)
- Tamt. (Tamtam)
- Cel. (Cello)
- Vni I-4 (Violin I)
- 2-5 (Violin II)
- 6 (Violin III)
- 7-10 (Violin IV)
- 11-14 (Violin V)
- Vni II-3 (Violin II)
- 4-6 (Violin III)
- 7-9 (Violin IV)
- 10-12 (Violin V)
- Vla 1. (Viola 1)

The score includes various musical notations and performance instructions:

- Measure 1:** B.C. and Gr. C. have notes with dynamics *pp* and *mp*. Sagl. has a note with dynamic *mp*. Tamt. has a note with dynamic *pp*. Cel. has a note with dynamic *mp*. Vni I-4, 2-5, 6, 7-10, 11-14, Vni II-3, 4-6, 7-9, 10-12, and Vla 1. have notes with dynamics *pp* and *mp*.
- Measure 2:** B.C. has a note with dynamic *pp*. Gr. C. has a note with dynamic *mp*. Sagl. has a note with dynamic *mp*. Tamt. has a note with dynamic *pp*. Cel. has a note with dynamic *mp*. Vni I-4, 2-5, 6, 7-10, 11-14, Vni II-3, 4-6, 7-9, 10-12, and Vla 1. have notes with dynamics *pp* and *mp*.
- Measure 3:** B.C. has a note with dynamic *pp*. Gr. C. has a note with dynamic *mp*. Sagl. has a note with dynamic *mp*. Tamt. has a note with dynamic *pp*. Cel. has a note with dynamic *mp*. Vni I-4, 2-5, 6, 7-10, 11-14, Vni II-3, 4-6, 7-9, 10-12, and Vla 1. have notes with dynamics *pp* and *mp*.

Additional markings include "Muta in Gr. C." and "Muta in Tamt." indicating instrument changes. The score is written in a handwritten style with various musical symbols and dynamics.

Handwritten musical score for the first system, measures 1-3. The staves are labeled as follows:

- B.C. (Bass Clarinet)
- Gr.C. (Great Cornet)
- Taut. (Tuba)
- Cnelli (Contra Alt)
- Vibf. (Vibraphone)
- Cel. (Cello)
- 60 (Double Bass)
- Vln I 2-56 (Violin I)
- 6 (Violin II)
- 11-14 (Violin III)
- Vln II 1-36 (Violin II)
- 4-6 (Violin III)
- 7-9 (Violin IV)
- 10-12 (Violin V)
- Vla 1 13 (Viola I)

Key markings and dynamics include:

- Mute in B.C.* (written above the first staff)
- sempre pp* (written above the first staff)
- pp* (written above the Taut. staff)
- p sonoro* (written above the Cnelli staff)
- p dolce* (written above the Vibf. staff)
- mp legatissimo* (written below the Vla 1 staff)
- poco a poco* (written below the Vla 1 staff)
- crescendo* (written below the Vla 1 staff)

The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, measures 4-6. The staves are labeled as follows:

- B.C. (Bass Clarinet)
- Sngl. (Soprano)
- Taut. (Tuba)
- Cnelli (Contra Alt)
- Vibf. (Vibraphone)
- 60 (Double Bass)
- Vla 1 13 (Viola I)

Key markings and dynamics include:

- Mute in Sngl.* (written above the Sngl. staff)
- sempre pp* (written above the Sngl. staff)
- mp* (written below the Vla 1 staff)
- f appassionato* (written below the Vla 1 staff)
- molto* (written below the Vla 1 staff)

The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for "Missa in D minor" by Gustav Mahler, Op. 25. The score is for a full orchestra and includes parts for Soprano, Alto, Tenor, and Bass. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Snare Drum, Cymbal, and Triangle. The score is in 4/4 time and features complex rhythmic patterns and dynamics. The title "Missa in D minor" is written at the top right, and the opus number "Op. 25" is at the bottom right.

B.C. 

Tam. 
pp — mp — — — — —

Cndi. 

Vib. 

Cel. 

60 

Vt. I 2-5 

7-9 

11-14 

Vt. II 1-3 

4-6 

7-9 

10-12 

Handwritten musical score for a large ensemble, featuring various instruments and vocal parts. The score is divided into two systems.

Top System:

- B.C.** (Bassoon): Three measures with whole notes.
- Tamb.** (Tambourine): Three measures with whole notes.
- C-nell.** (Cello): First measure with a complex melodic line, followed by two measures of rests.
- Vib.** (Vibraphone): First measure with a complex melodic line, followed by two measures of rests.
- Arpa** (Harp): Three measures with arpeggiated chords.
- Cel.** (Cello): Three measures with a melodic line, including the instruction "sempre Pelt."
- Org.** (Organ): Three measures with a melodic line, including the instruction "ver humana" and "pp".
- 60** (Piano): A continuous wavy line representing a tremolo effect.

Bottom System:

- Vn I 2-5** (Violin I): Measures 1-5, 7-10, 11-14.
- Vn II 1-3** (Violin II): Measures 1-3, 4-6, 7-9, 10-12.
- Vle. 1** (Viola 1): Measures 2-4, 5-7, 8-10.
- Vle. 2** (Viola 2): Measures 1-2, 3-4, 5-6, 7-8.

The bottom system includes extensive handwritten annotations, including "Sul pont." (Sul ponticello) and "Sul Re" (Sul Re), indicating specific playing techniques. The score concludes with a double bar line and the page number "19".

Handwritten musical score for a symphony orchestra, page 29. The score includes staves for B.C., Tamb., Cello, Vib., Cee., Org., and a large section for strings (Violins I & II, Viola, Violoncello, Double Bass, and Violins I). The music is in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

Staves and Instruments:

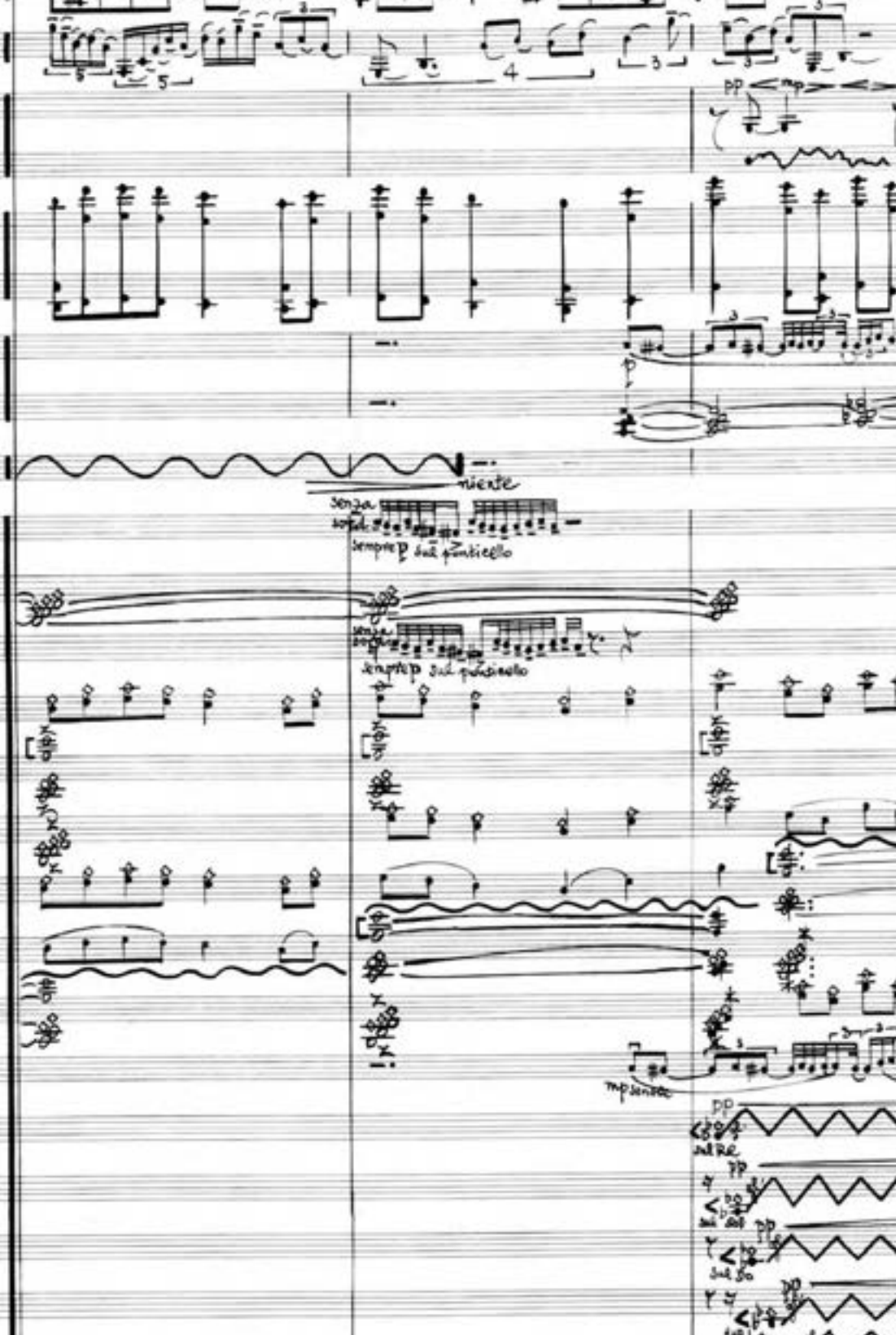
- B.C. (Bass Clarinet)
- Tamb. (Tambourine)
- Cello (Cello)
- Vib. (Vibraphone)
- Cee. (Cello)
- Org. (Organ)
- Violins I & II (Violins I & II)
- Viola (Viola)
- Violoncello (Violoncello)
- Double Bass (Double Bass)
- Violins I (Violins I)

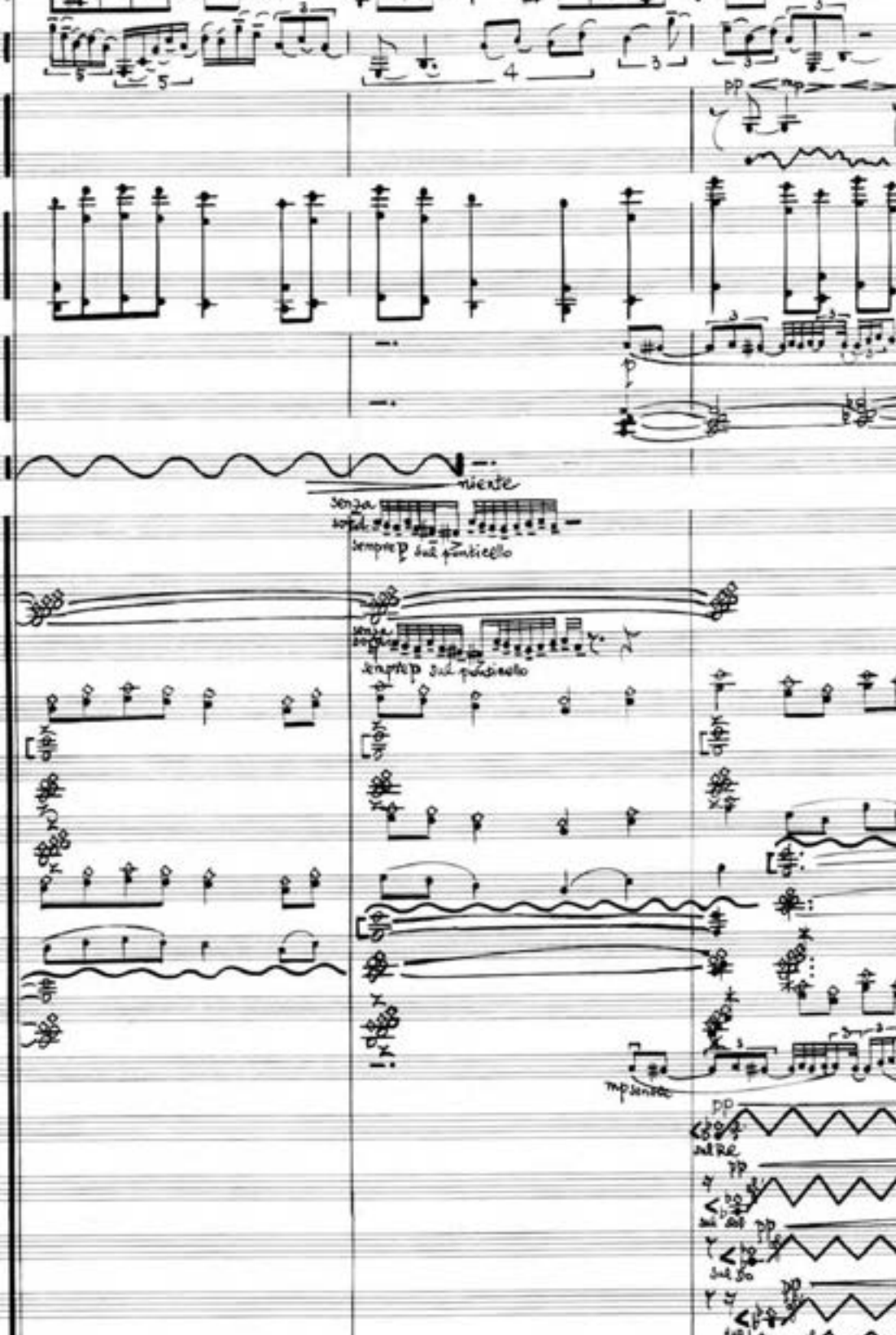
Key Musical Elements:

- Violins I & II:** Features a melodic line with a slur and a fermata, marked *p sempre* and *p dolce*.
- Cello:** Features a rhythmic pattern of eighth notes.
- Organ:** Features a sustained chord.
- Strings:** Features a complex arrangement of notes and rests, with various dynamic markings and articulations.

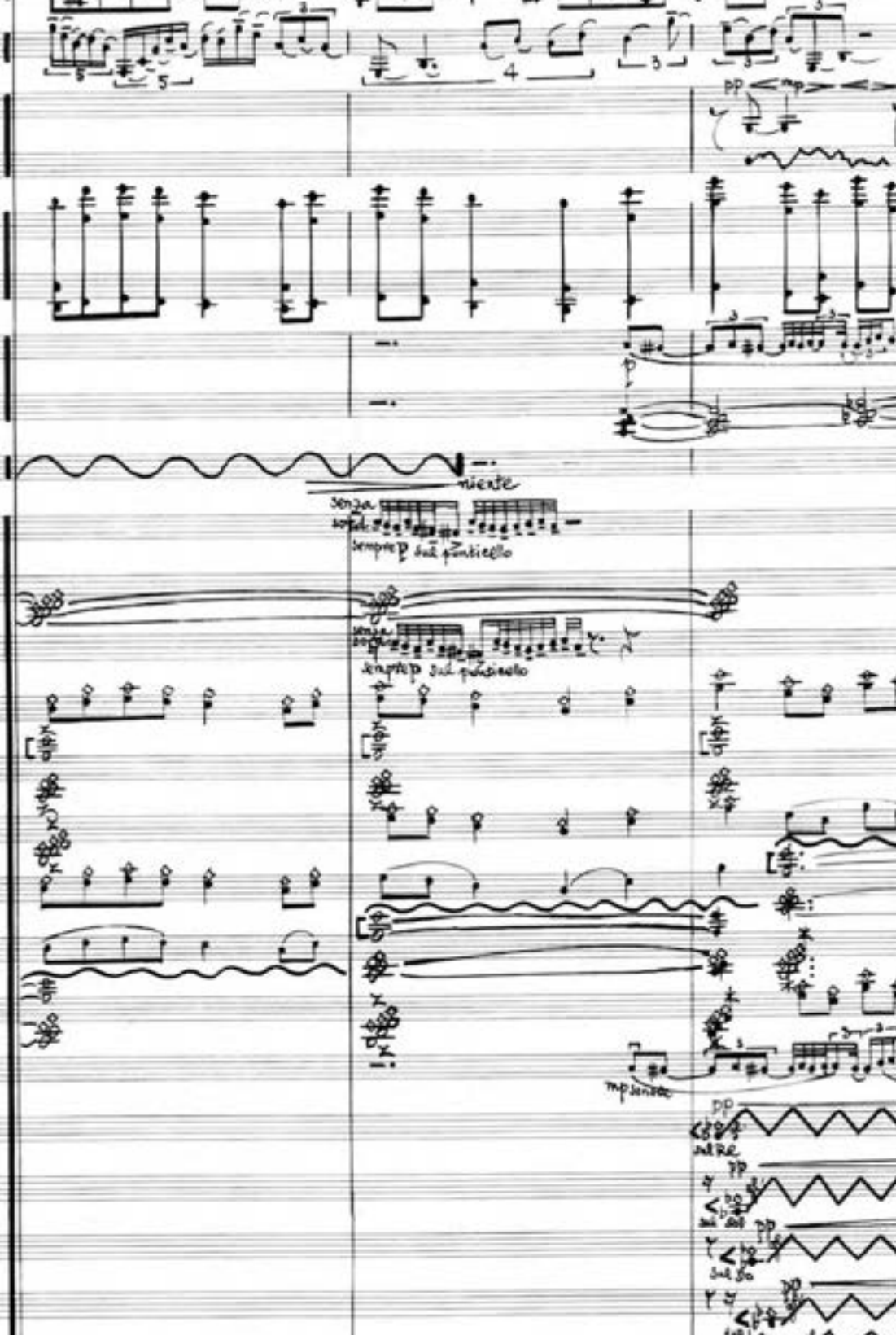
-24-

B.C. 

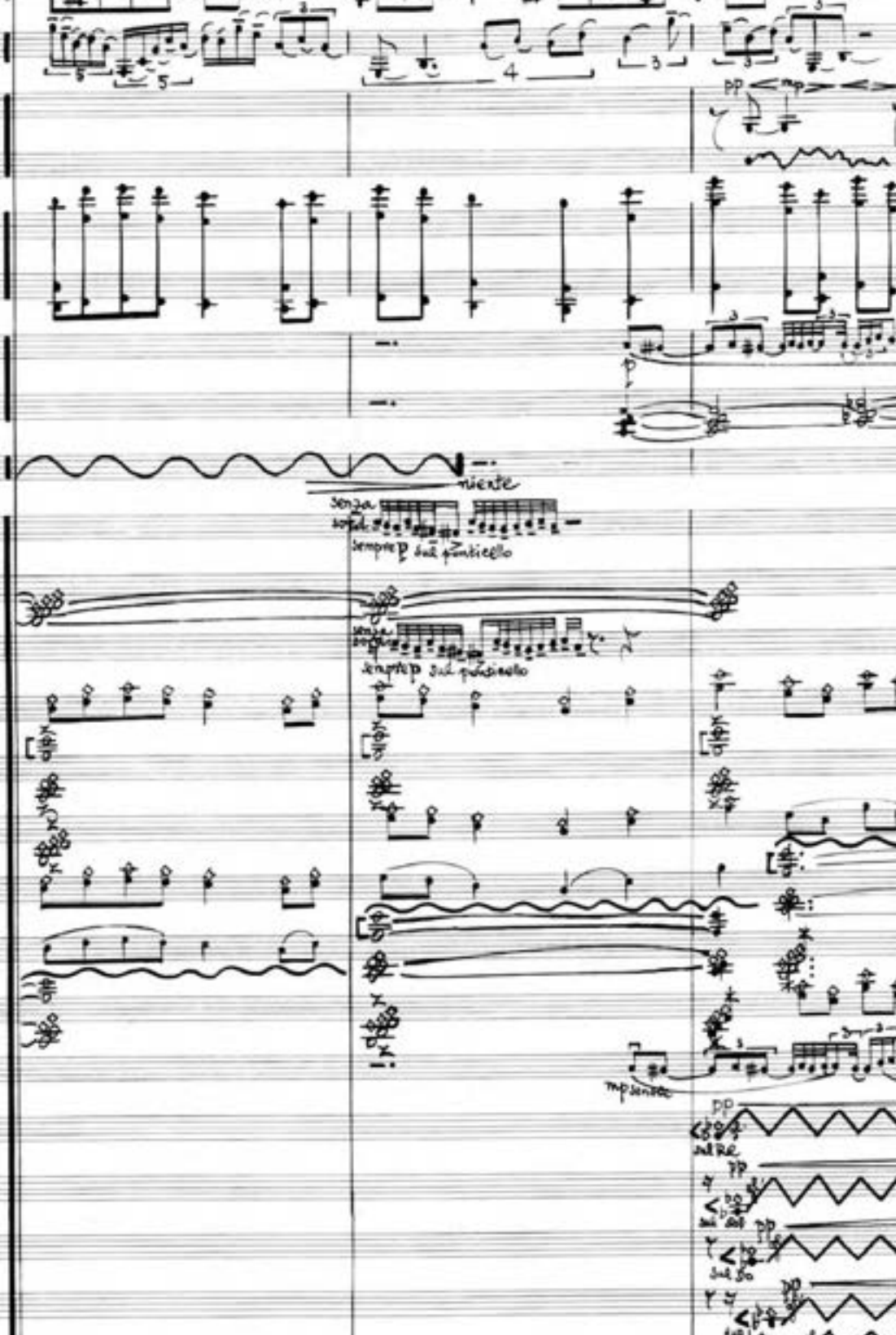
Taut. 

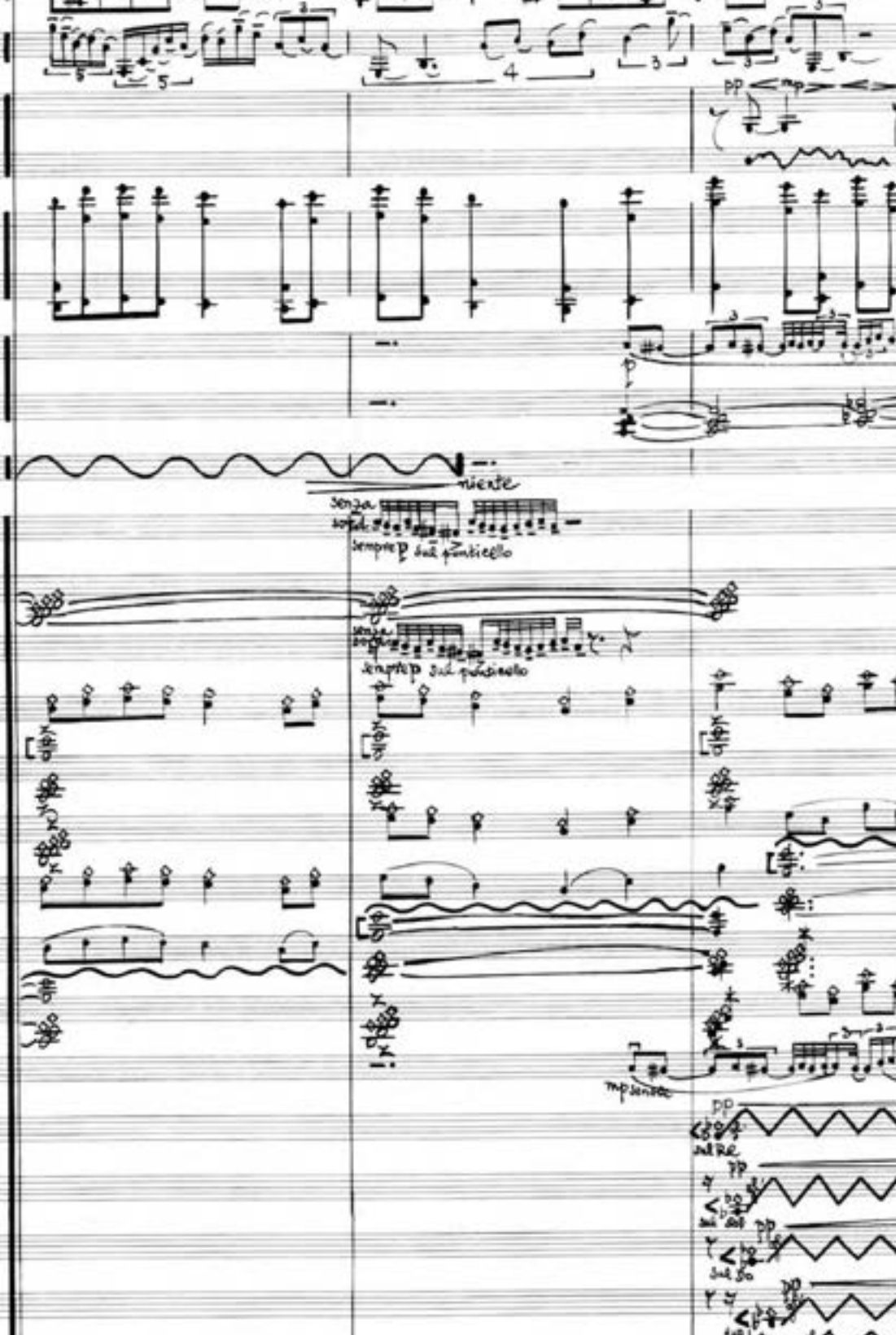
Cello 

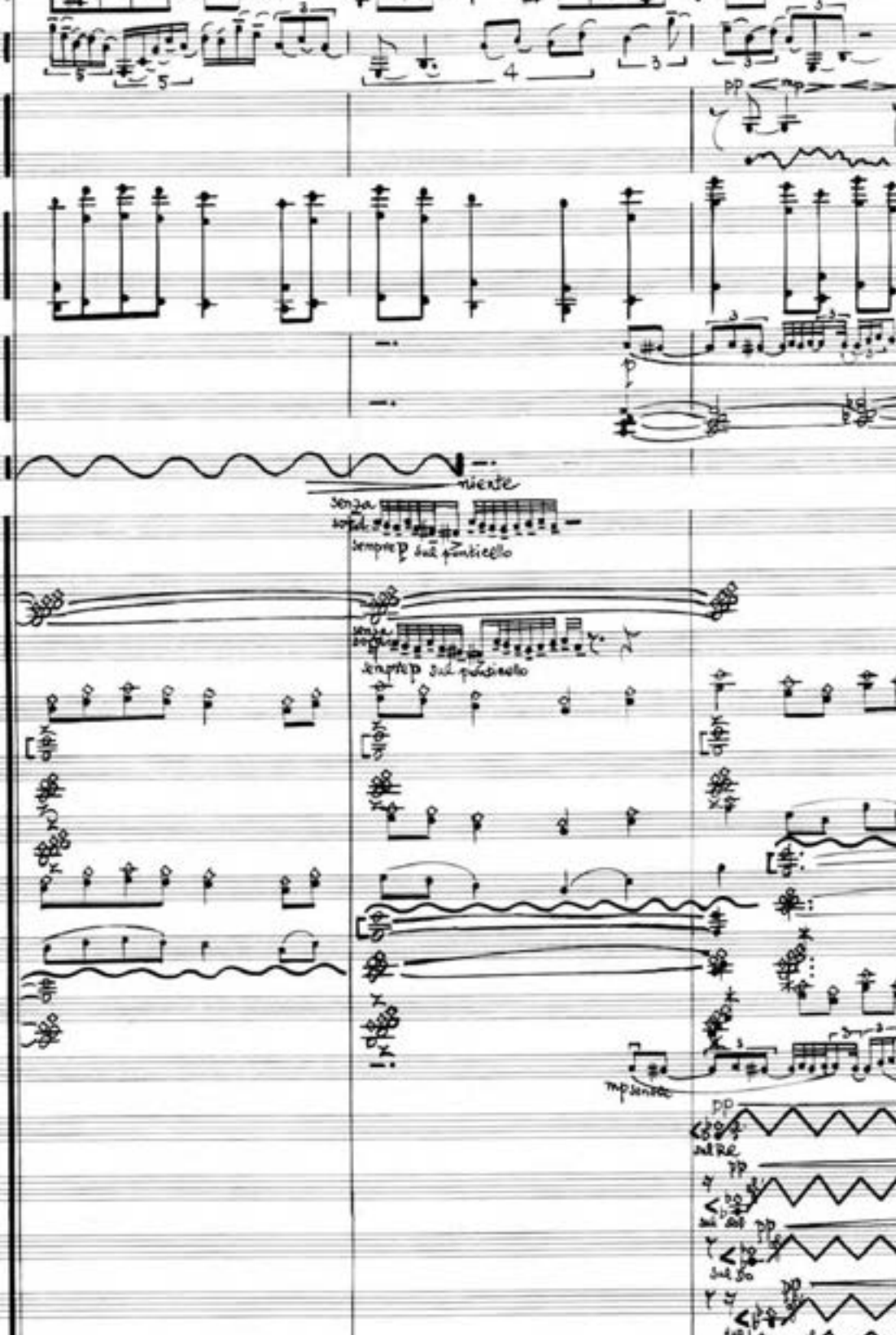
Vcl. 

Arpa 

Cel. 

Org. 

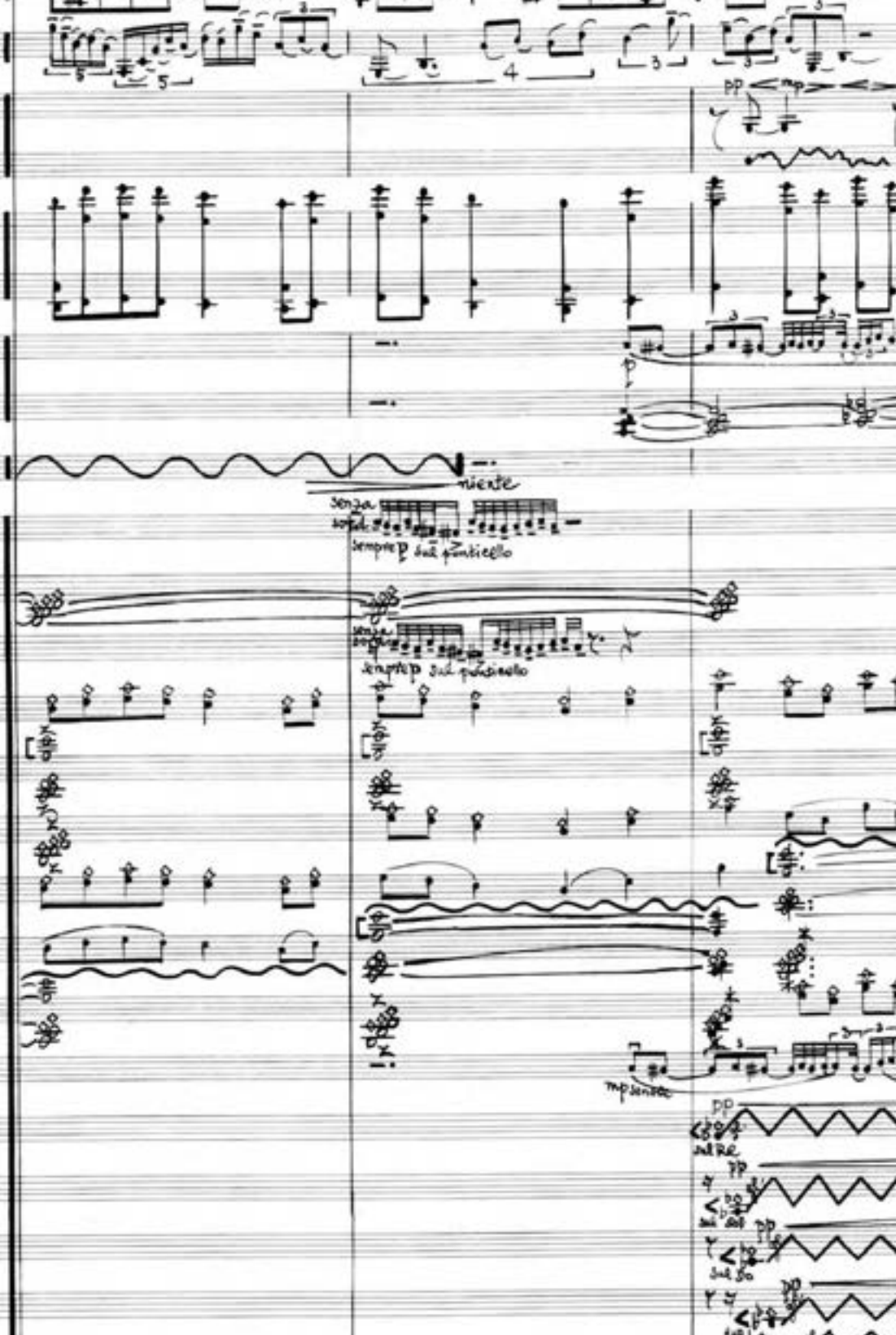
Vni I 

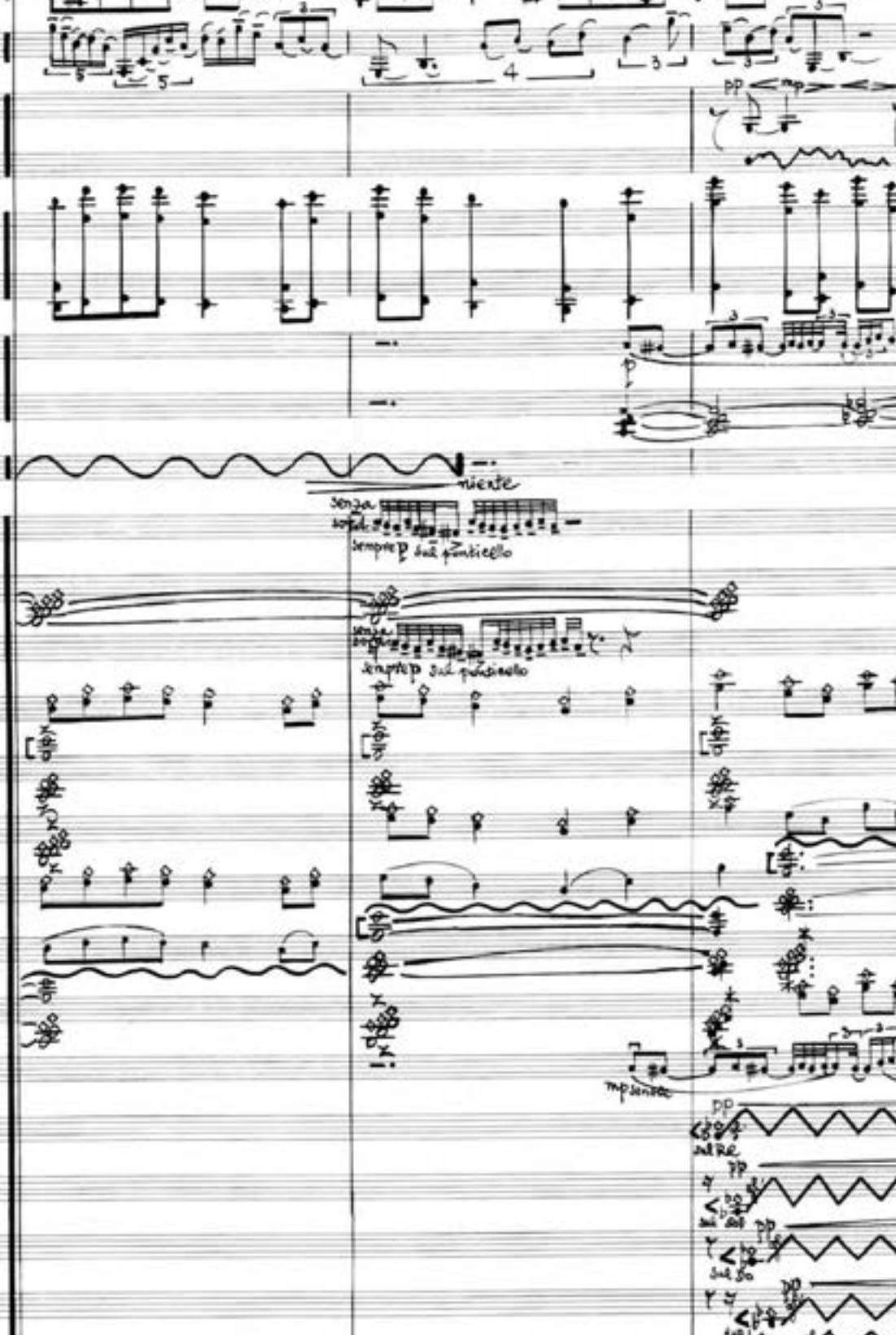
2-5 

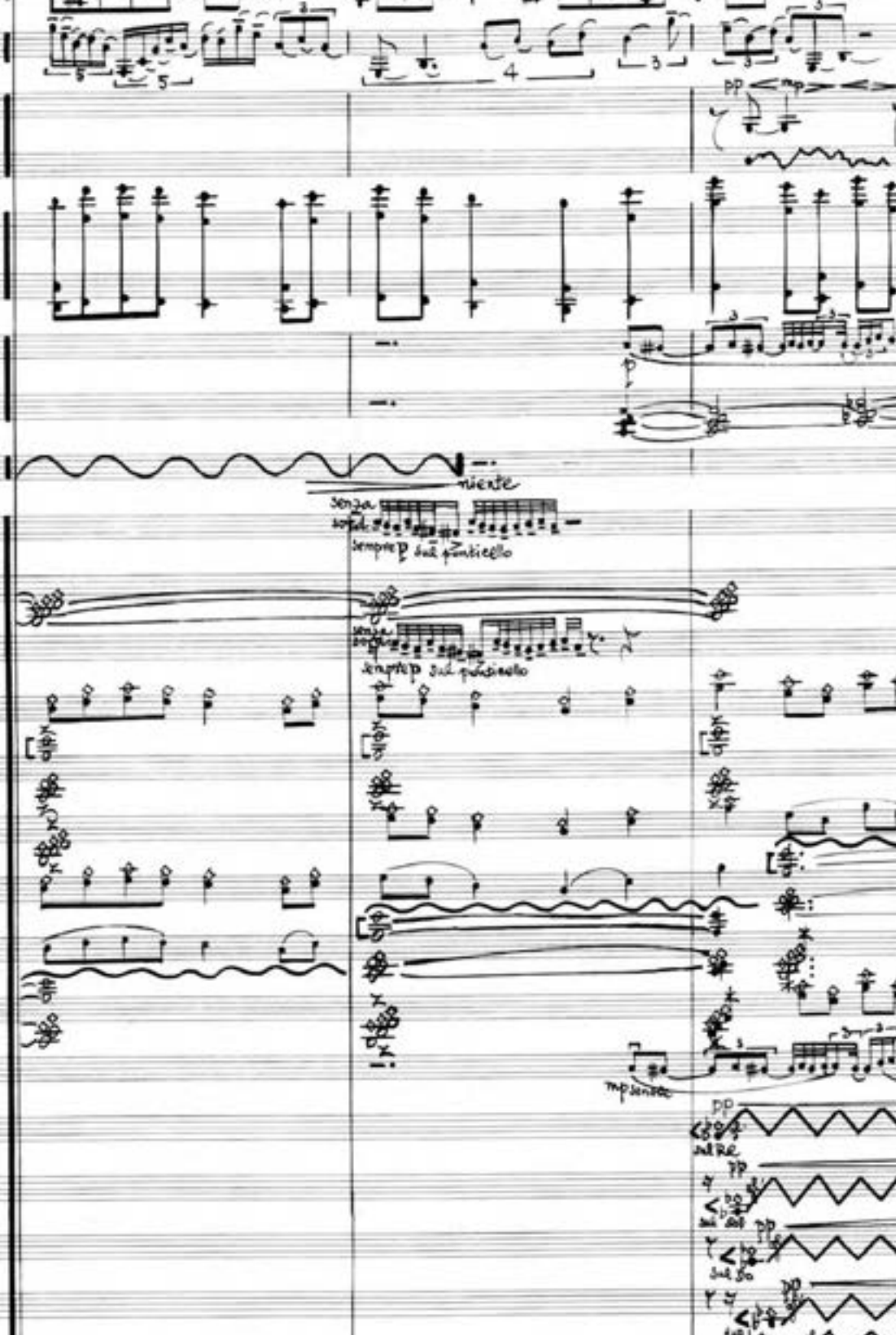
6 

7-10 

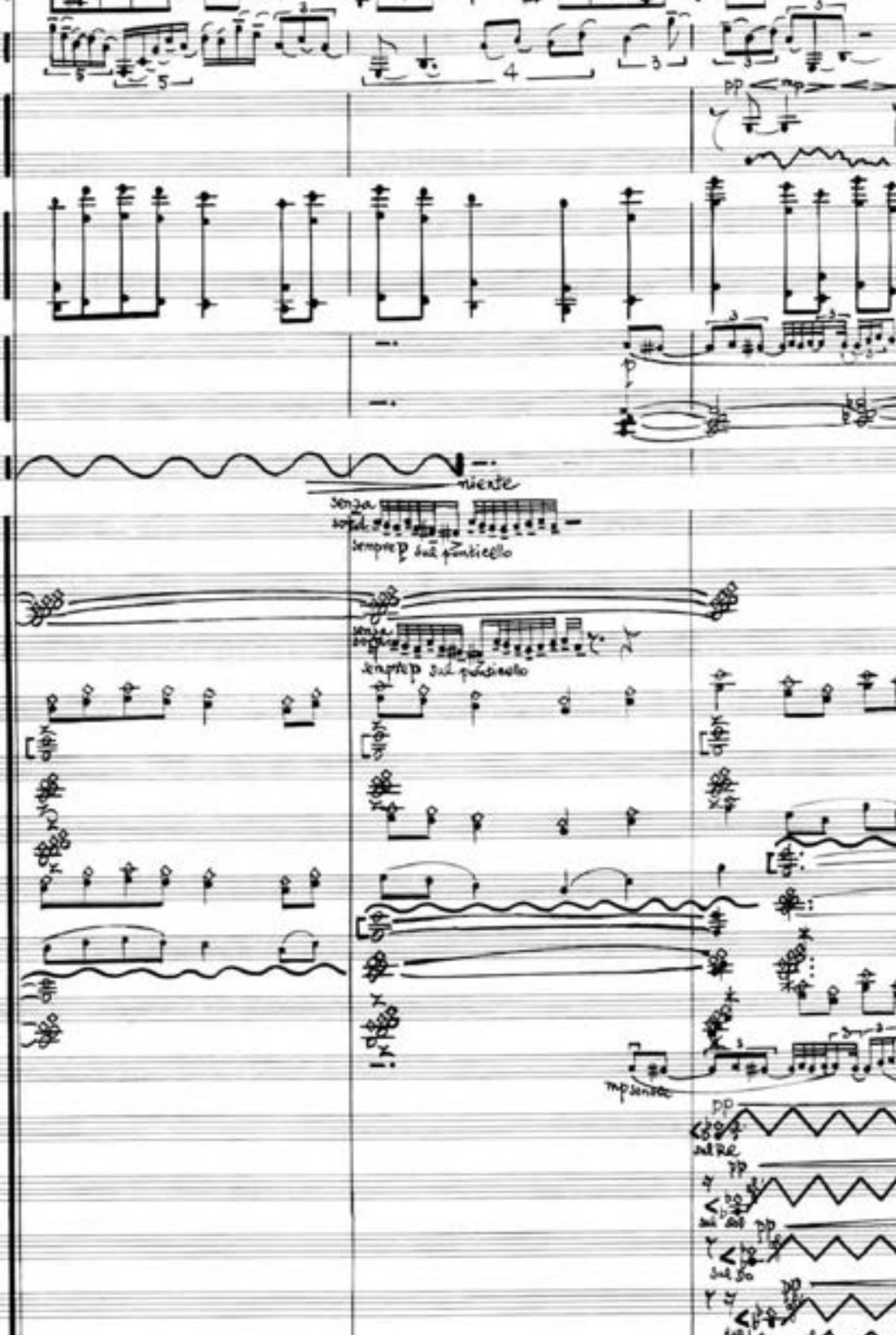
11-14 

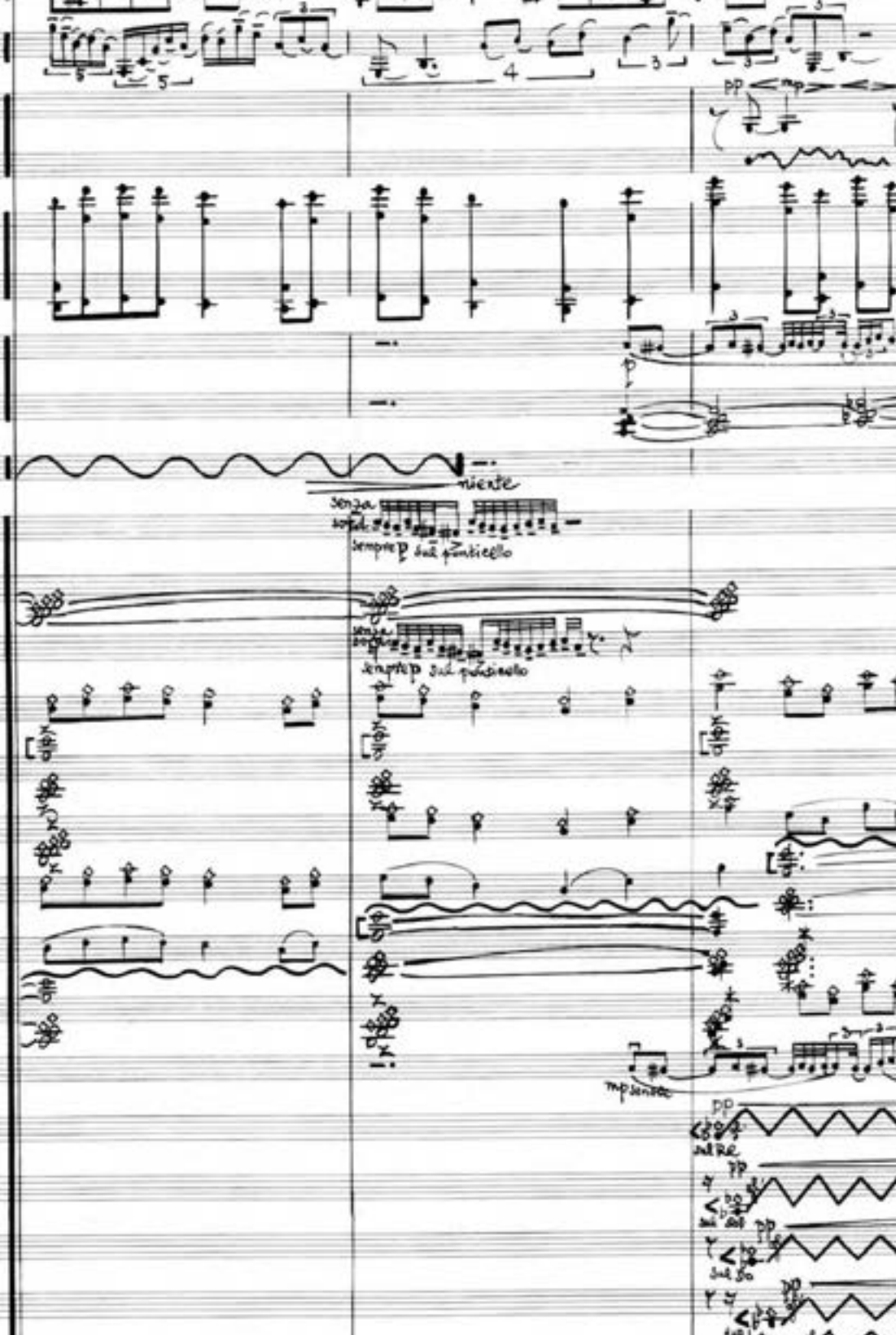
Vni II 

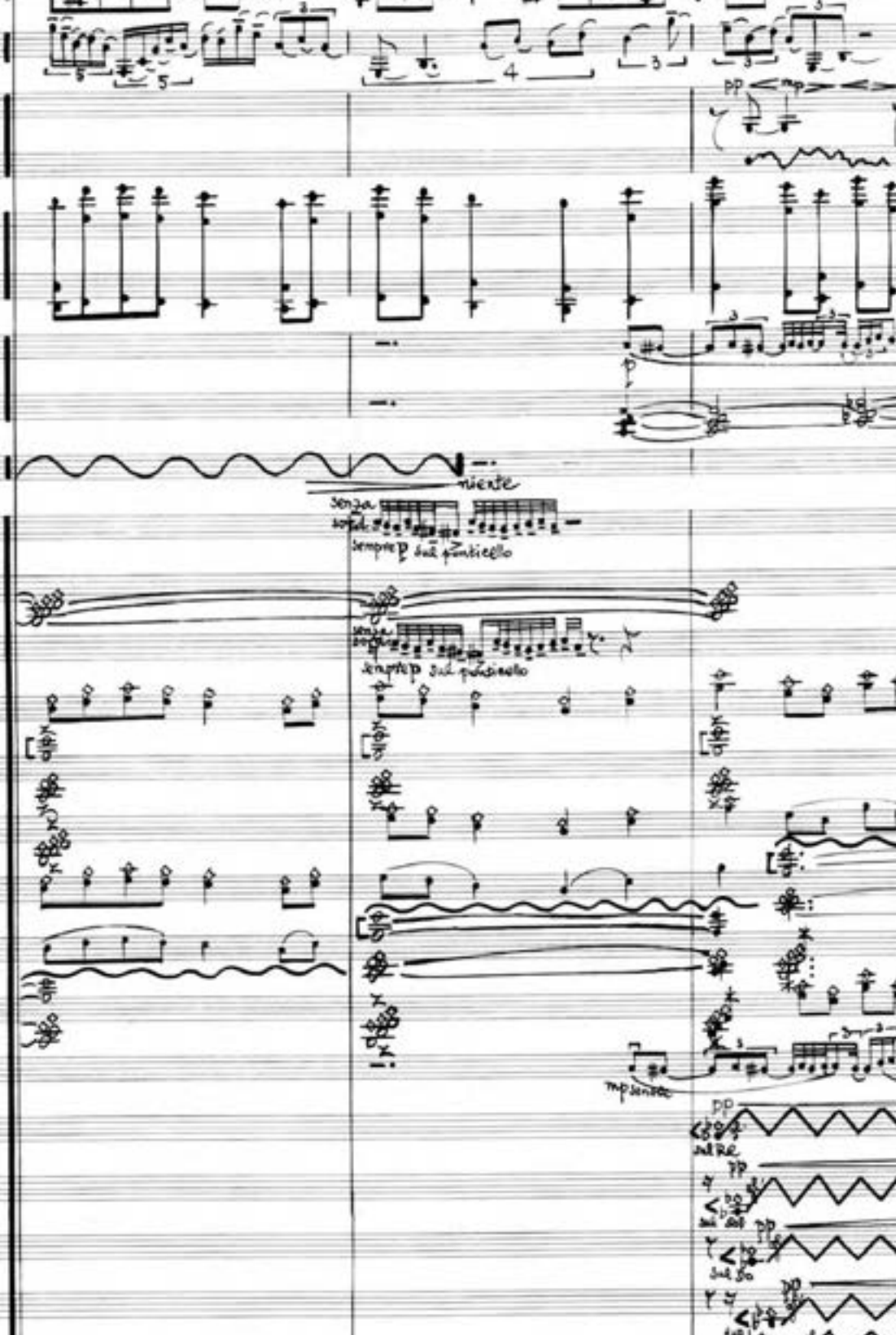
1-3 

4-6 

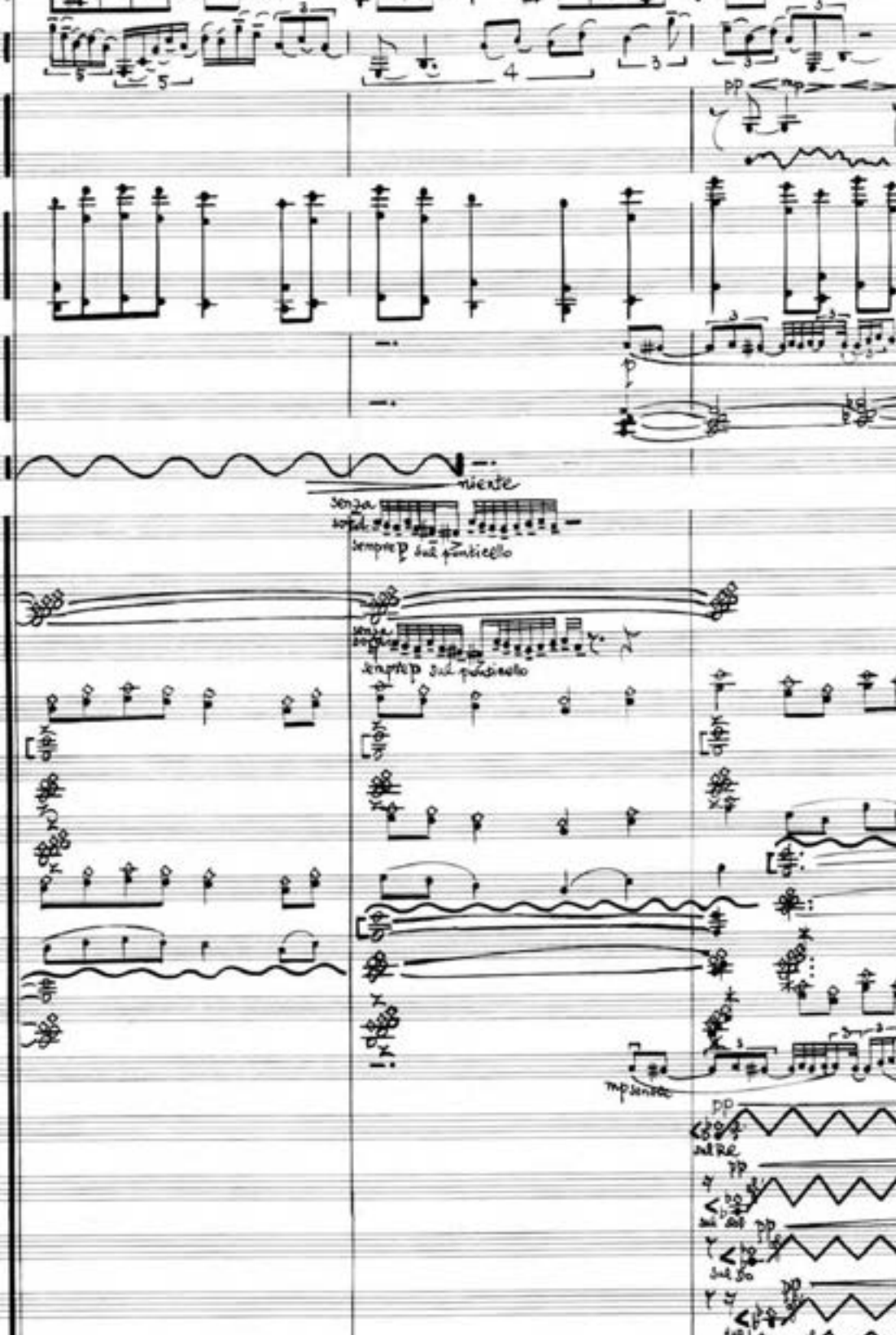
7-9 

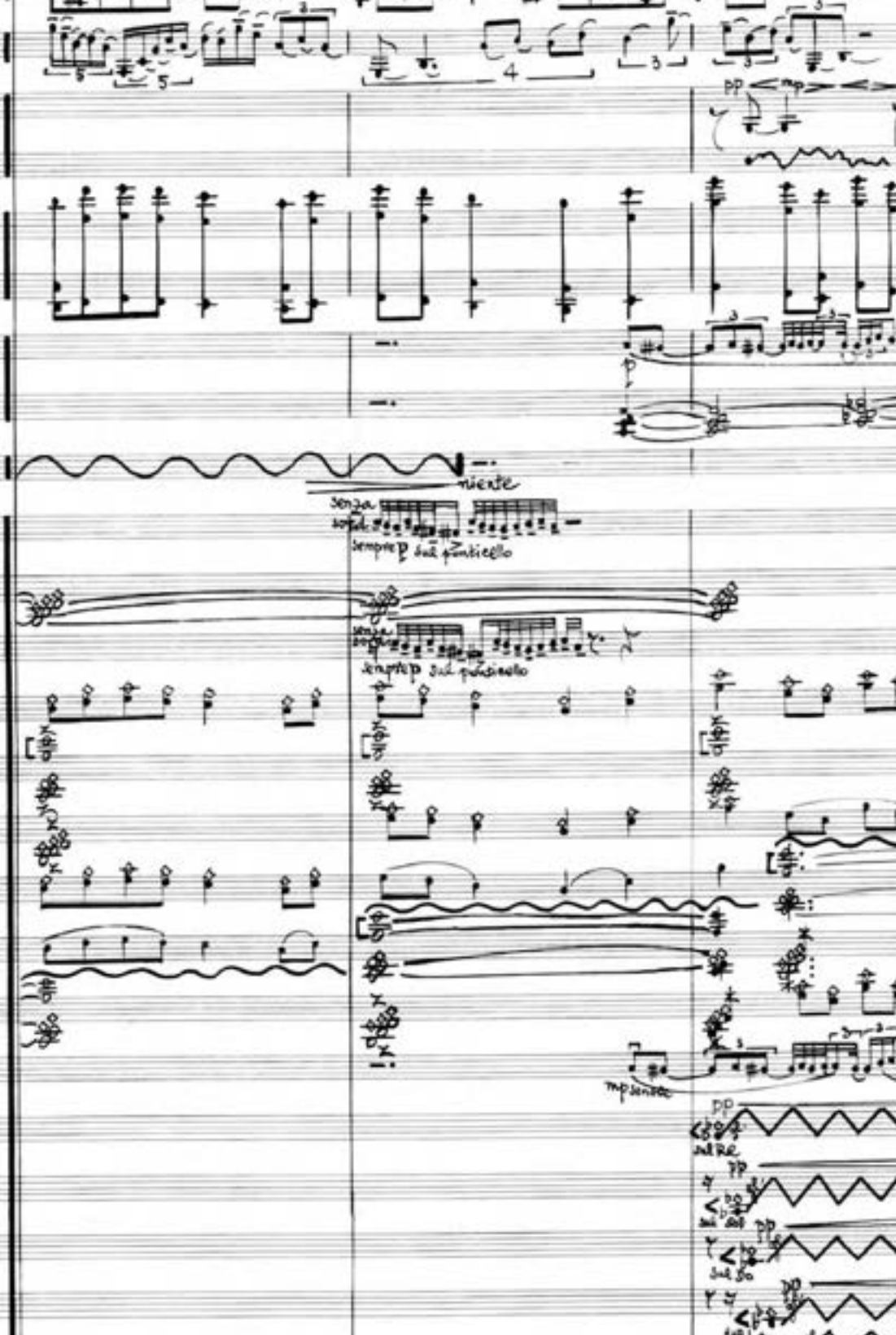
10-12 

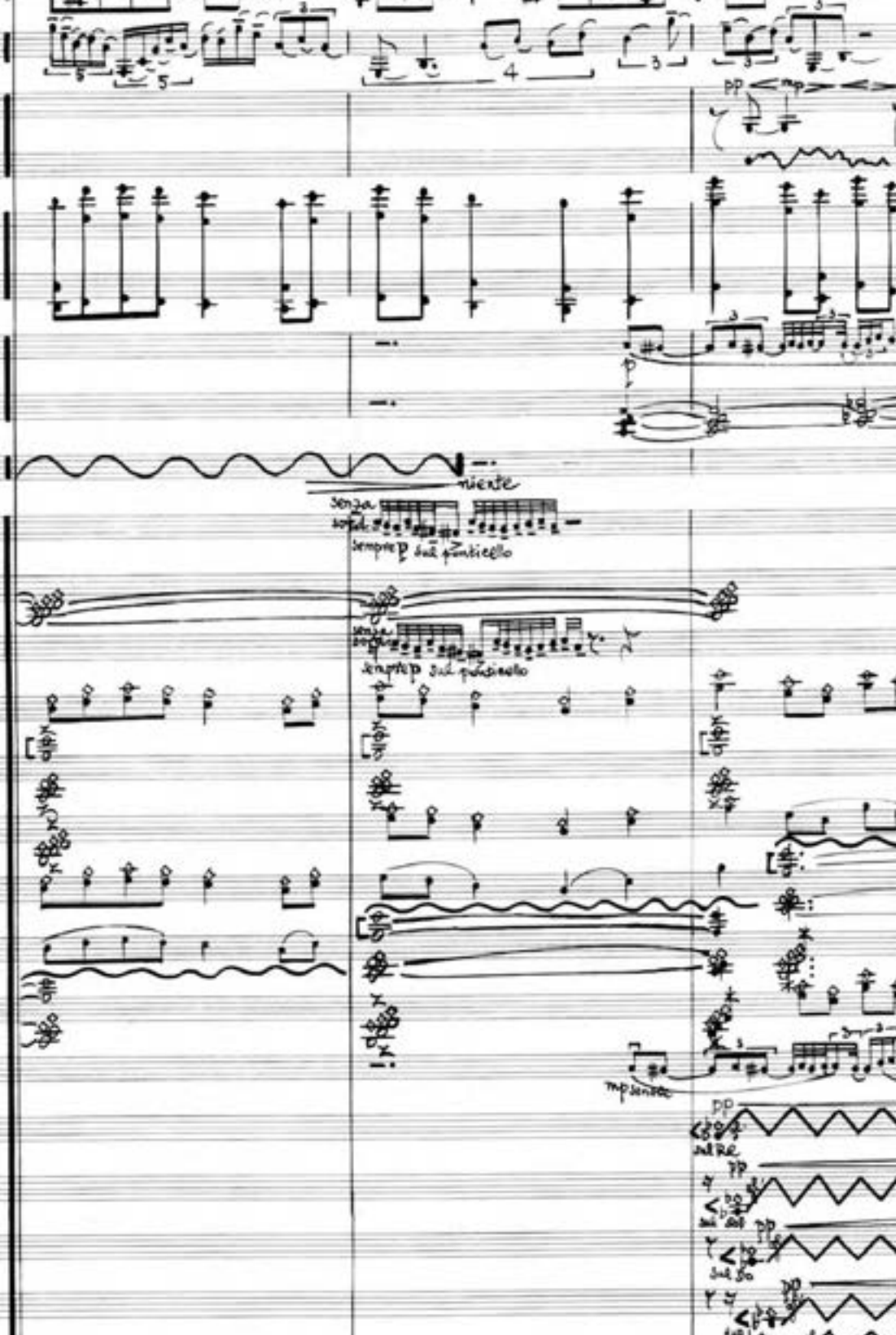
Vle 1 

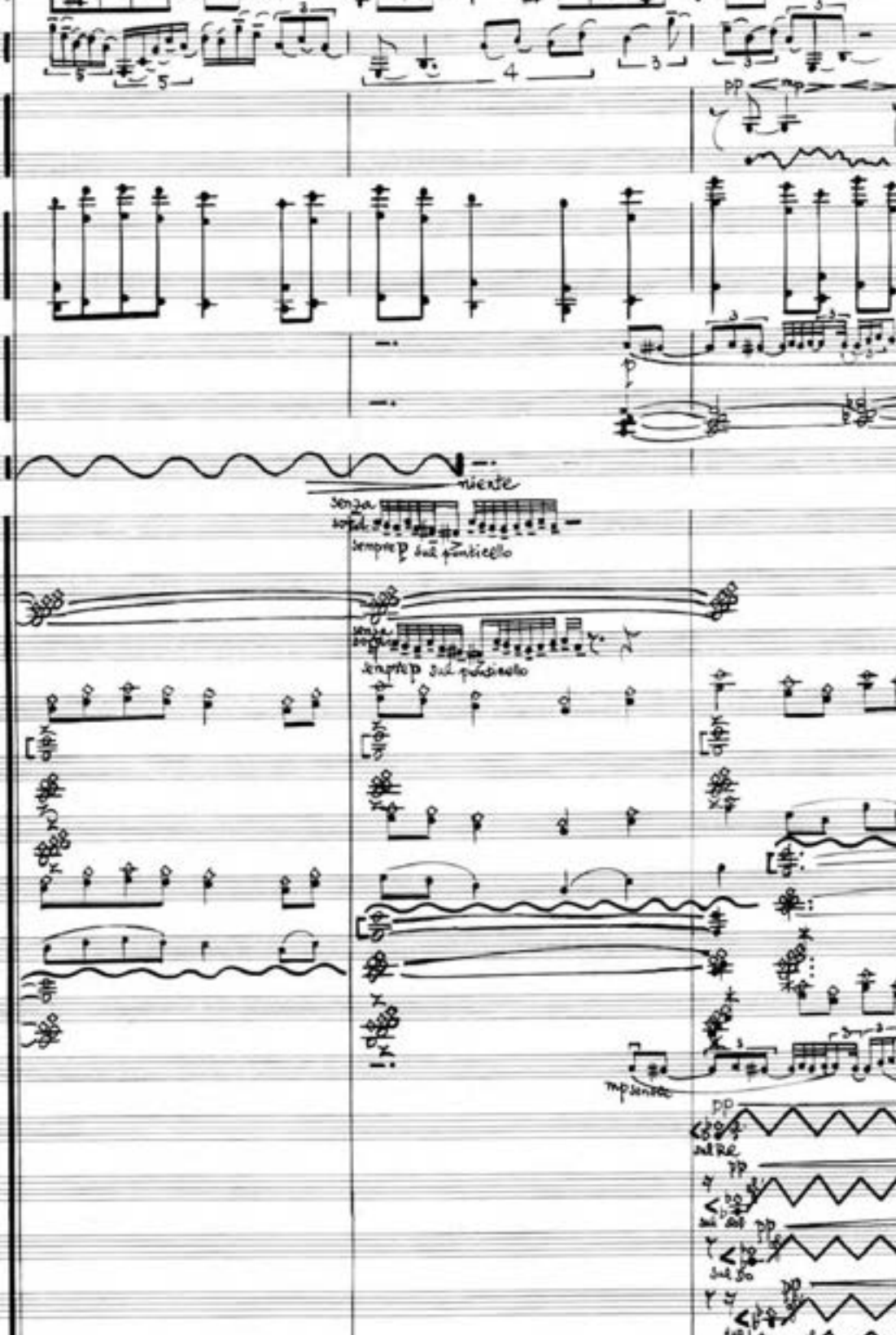
2-4 

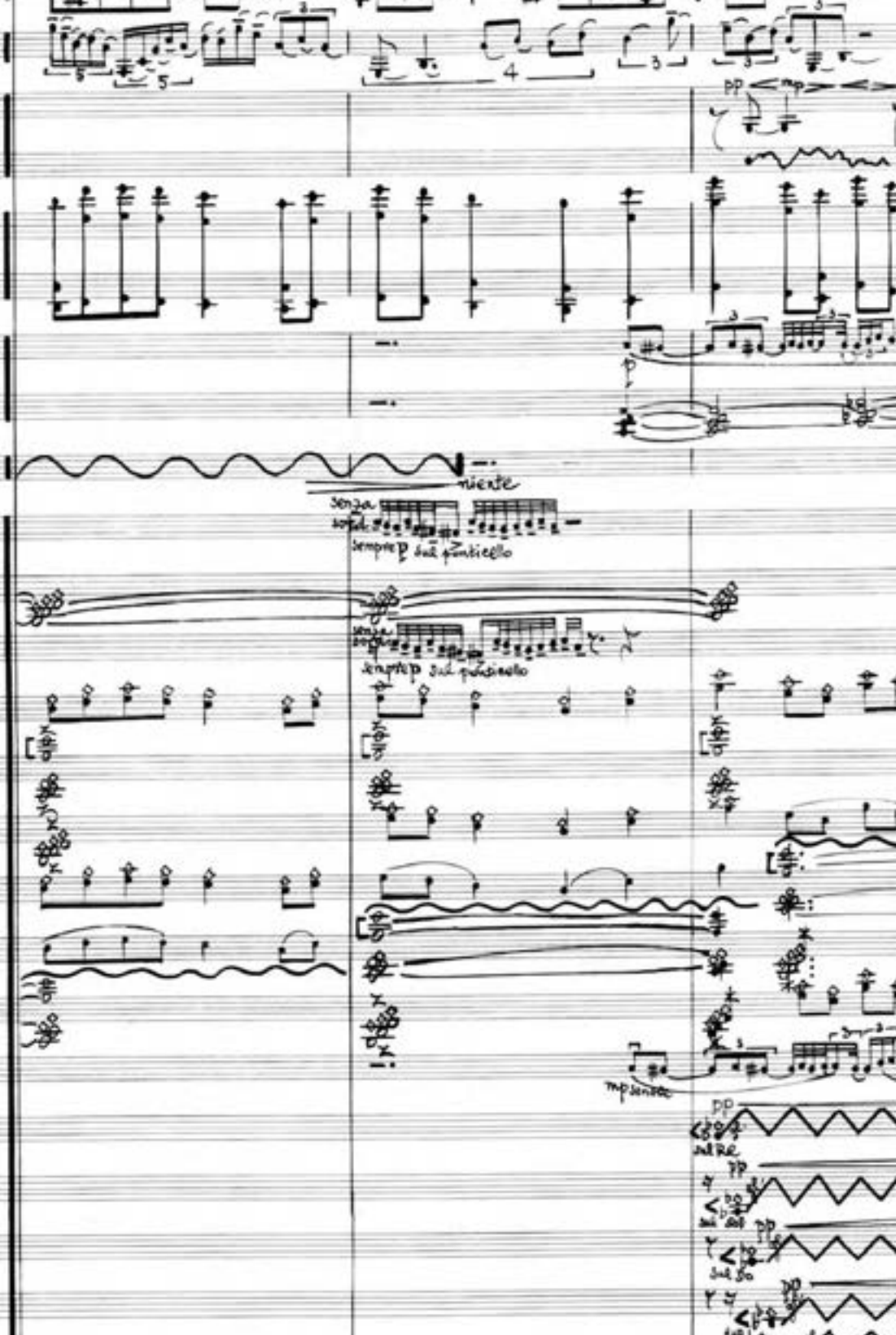
5-7 

8-10 

Vla 1-2 

3-4 

5-6 

7-8 

- 22 -

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including:

- B.c.** (Bassoon)
- Taut** (Tuba)
- Orcl.** (Oboe)
- Vibf.** (Vibraphone)
- Ampa** (Ampara)
- Cel.** (Cello)
- Org.** (Organ)
- Vn. I** (Violin I)
- 2-5** (Violin II)
- 6** (Violin III)
- 7-10** (Violin IV)
- 11-14** (Violin V)
- Vln. II** (Violin II)
- 1-3** (Violin III)
- 4-6** (Violin IV)
- 7-9** (Violin V)
- 10-12** (Violin VI)
- Vle 1** (Viola 1)
- 2-4** (Viola 2)
- 5-7** (Viola 3)
- 8-10** (Viola 4)
- Vle 1-2** (Viola 1-2)
- 3-4** (Viola 3-4)
- 5-6** (Viola 5-6)
- 7-8** (Viola 7-8)

The score includes various musical notations, including notes, rests, and dynamic markings such as *mp*, *mf*, *pp*, and *f*. There are also handwritten annotations like "mp sonare" and "mf sonare". The score is written in a clear, legible hand, with some corrections and markings visible.

Handwritten musical score for a large ensemble, featuring multiple staves for various instruments and sections. The score is written in a complex, handwritten style, likely a composer's sketch or a working draft. The instruments and sections listed on the left include:

- E.C. (Electric Cello)
- Tamk. (Tambourine)
- Cvelli (Cello)
- Vib. (Vibraphone)
- Apa (Amp)
- Cel. (Cello)
- Org. (Organ)
- Vni. I (Violin I)
- 2-5 (Violin II)
- 6 (Violin III)
- 7-10 (Violin IV)
- 11-14 (Violin V)
- Vni. II (Violin II)
- 4-6 (Violin III)
- 7-9 (Violin IV)
- 10-12 (Violin V)
- Vle. 1 (Viola 1)
- 2-4 (Viola 2)
- 5-7 (Viola 3)
- 8-10 (Viola 4)
- Vle. 1-2 (Viola 1-2)
- 3-4 (Viola 3-4)
- 5-6 (Viola 5-6)
- 7-8 (Viola 7-8)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *pp*, *ppp*, *pppissimo*). There are also handwritten annotations and markings throughout the score, including "Semplice Red." and "sul ped.".

Page number: -24-

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed include B.C. (Bassoon), Taut. (Trombone), Cnelli (Cello), Vibf. (Vibraphone), Anpa (Anvil), Cel. (Celesta), Org. (Organ), Vni I-1 (Violin I), 2-5 (Violin I), 6 (Violin I), 7-10 (Violin I), 11-14 (Violin I), Vni II 1-3 (Violin II), 4-6 (Violin II), 7-9 (Violin II), 10-12 (Violin II), Vle 1 (Viola), 2-4 (Viola), 5-7 (Viola), 8-10 (Viola), Vle 1-2 (Violoncello), 3-4 (Violoncello), 5-6 (Violoncello), 7-8 (Violoncello). The score includes various musical notations, including notes, rests, and dynamic markings such as *f* (forte), *p* (piano), and *crescendo*. A section is marked "Muta in G. a. (L.v.)". The score is written in a clear, legible hand.

Handwritten musical score for a large orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various dynamic markings such as *pp*, *ff*, *p*, *mp*, and *ff*. The score is divided into measures by vertical bar lines. The instruments listed on the left include:

- Gr.C.
- Tamt.
- Crli.
- Vib.
- Arpa
- Cel.
- Org.
- Vni I 1
- 2-5
- 6
- 7-10
- 11-14
- Vni II 1-3
- 4-6
- 7-9
- 10-12
- Ve. 1
- 2-4
- 5-7
- 8-10
- Ve. 1-2
- 3-4
- 5-6
- 7-8

The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page features a large, stylized signature or mark, possibly reading "26".

Handwritten musical score for a symphony, featuring various instruments and dynamic markings. The score is written in a 4/2 time signature and includes the following parts:

- Gr. C. Tamb. Croll.** (Grand Cymbal, Crash)
- Vib.** (Vibraphone)
- Arpa** (Harp)
- Org.** (Organ)
- Viol. I** (Violin I)
- Viol. II** (Violin II)
- Vcllo** (Violoncello)
- Viola** (Viola)
- Viol. III** (Violin III)
- Viol. IV** (Violin IV)
- Viol. V** (Violin V)
- Viol. VI** (Violin VI)
- Viol. VII** (Violin VII)
- Viol. VIII** (Violin VIII)
- Viol. IX** (Violin IX)
- Viol. X** (Violin X)
- Viol. XI** (Violin XI)
- Viol. XII** (Violin XII)
- Viol. XIII** (Violin XIII)
- Viol. XIV** (Violin XIV)
- Viol. XV** (Violin XV)
- Viol. XVI** (Violin XVI)
- Viol. XVII** (Violin XVII)
- Viol. XVIII** (Violin XVIII)
- Viol. XIX** (Violin XIX)
- Viol. XX** (Violin XX)
- Viol. XXI** (Violin XXI)
- Viol. XXII** (Violin XXII)
- Viol. XXIII** (Violin XXIII)
- Viol. XXIV** (Violin XXIV)
- Viol. XXV** (Violin XXV)
- Viol. XXVI** (Violin XXVI)
- Viol. XXVII** (Violin XXVII)
- Viol. XXVIII** (Violin XXVIII)
- Viol. XXIX** (Violin XXIX)
- Viol. XXX** (Violin XXX)
- Viol. XXXI** (Violin XXXI)
- Viol. XXXII** (Violin XXXII)
- Viol. XXXIII** (Violin XXXIII)
- Viol. XXXIV** (Violin XXXIV)
- Viol. XXXV** (Violin XXXV)
- Viol. XXXVI** (Violin XXXVI)
- Viol. XXXVII** (Violin XXXVII)
- Viol. XXXVIII** (Violin XXXVIII)
- Viol. XXXIX** (Violin XXXIX)
- Viol. XL** (Violin XL)
- Viol. XLI** (Violin XLI)
- Viol. XLII** (Violin XLII)
- Viol. XLIII** (Violin XLIII)
- Viol. XLIV** (Violin XLIV)
- Viol. XLV** (Violin XLV)
- Viol. XLVI** (Violin XLVI)
- Viol. XLVII** (Violin XLVII)
- Viol. XLVIII** (Violin XLVIII)
- Viol. XLIX** (Violin XLIX)
- Viol. L** (Violin L)
- Viol. LI** (Violin LI)
- Viol. LII** (Violin LII)
- Viol. LIII** (Violin LIII)
- Viol. LIV** (Violin LIV)
- Viol. LV** (Violin LV)
- Viol. LVI** (Violin LVI)
- Viol. LVII** (Violin LVII)
- Viol. LVIII** (Violin LVIII)
- Viol. LIX** (Violin LIX)
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- Viol. LXI** (Violin LXI)
- Viol. LXII** (Violin LXII)
- Viol. LXIII** (Violin LXIII)
- Viol. LXIV** (Violin LXIV)
- Viol. LXV** (Violin LXV)
- Viol. LXVI** (Violin LXVI)
- Viol. LXVII** (Violin LXVII)
- Viol. LXVIII** (Violin LXVIII)
- Viol. LXIX** (Violin LXIX)
- Viol. LXX** (Violin LXX)
- Viol. LXXI** (Violin LXXI)
- Viol. LXXII** (Violin LXXII)
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- Viol. LXXIX** (Violin LXXIX)
- Viol. LXXX** (Violin LXXX)
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- Viol. LXXXXXVI** (Violin LXXXXXVI)
- Viol. LXXXXXVII** (Violin LXXXXXVII)
- Viol. LXXXXXVIII** (Violin LXXXXXVIII)
- Viol. LXXXXXIX** (Violin LXXXXXIX)
- Viol. LXXXXXX** (Violin LXXXXXX)
- Viol. LXXXXXXI** (Violin LXXXXXXI)
- Viol. LXXXXXXII** (Violin LXXXXXXII)
- Viol. LXXXXXXIII** (Violin LXXXXXXIII)
- Viol. LXXXXXXIV** (Violin LXXXXXXIV)
- Viol. LXXXXXXV** (Violin LXXXXXXV)
- Viol. LXXXXXXVI** (Violin LXXXXXXVI)
- Viol. LXXXXXXVII** (Violin LXXXXXXVII)
- Viol. LXXXXXXVIII** (Violin LXXXXXXVIII)
- Viol. LXXXXXXIX** (Violin LXXXXXXIX)
- Viol. LXXXXXXX** (Violin LXXXXXXX)
- Viol. LXXXXXXXI** (Violin LXXXXXXXI)
- Viol. LXXXXXXII** (Violin LXXXXXXII)
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- Viol. LXXXXXXXVI** (Violin LXXXXXXXVI)
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- Viol. LXXXXXXXXVIII** (Violin LXXXXXXXXVIII)
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- Viol. LXXXXXXXXXV** (Violin LXXXXXXXXXV)
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- Viol. LXXXXXXXXXVII** (Violin LXXXXXXXXXVII)
- Viol. LXXXXXXXXXVIII** (Violin LXXXXXXXXXVIII)
- Viol. LXXXXXXXXXIX** (Violin LXXXXXXXXXIX)
- Viol. LXXXXXXXXXX** (Violin LXXXXXXXXXX)
- Viol. LXXXXXXXXXI** (Violin LXXXXXXXXXI)
- Viol. LXXXXXXXXXII** (Violin LXXXXXXXXXII)
- Viol. LXXXXXXXXXIII** (Violin LXXXXXXXX

(5) *Quasi rubato, poco a*

Triangolo **f**
 Sngl.
 Piatti **f**
 Cnelli **f**
 Vbf. **f**
 Arpa **f**
 Org. **f**
 MS. Solo (S. 10) **f**
 Vni. I **f**
 Vni. II **f**
 Vle **f**
 Vlc **f**

disperato
disperato (agitando)
(f.v.)
Messa in Cmp.
niente
sempre fff ben sostenuto

poco precipitando

Triangolo **f**
 Sngl. **f**
 MS. Solo (S. 10) **f**

(fff)
(fff)
(fff)

Triangolo **f**
 Sngl. **f**
 MS. Solo (S. 10) **f**

(fff)
(fff)
(fff)

Triangolo **f**
 Sngl. **f**
 MS. Solo (S. 10) **f**

(fff)
(fff)
(fff)

-29-

Handwritten musical score for a large ensemble, featuring multiple staves and instruments. The score is divided into sections labeled S. 1., A. 1., T. 1., B. 1., and Cmp. (Cimbalom).

S. 1. (Soprano 1) and **A. 1.** (Alto 1) parts are written in treble clef. The **T. 1.** (Tenor 1) part is also in treble clef. The **B. 1.** (Bass 1) part is in bass clef. The **Cmp.** (Cimbalom) part is in treble clef. The **Arpa.** (Arpa) part is in bass clef.

The score includes various musical notations, including notes, rests, and dynamic markings. The **Cmp.** part includes the instruction *sempre ppp*. The **Arpa.** part includes the instruction *sempre ppp*.

The score is divided into measures, with some measures containing multiple notes. The **Arpa.** part includes a large arpeggiated figure that spans across several measures.

The score is written on a system of staves, with the **S. 1.** and **A. 1.** parts on the top staff, followed by the **T. 1.** part, then the **B. 1.** part, and finally the **Cmp.** and **Arpa.** parts at the bottom.

The score is written in a style that is typical of early 20th-century musical notation, with a focus on melodic lines and harmonic support.

(b)(7)(D), (b)(7)(F)
- 34 -

Handwritten musical score for a large ensemble, featuring multiple staves for woodwinds, strings, and percussion. The score is divided into sections labeled S. 1, A. 1, T. 1, B. 1, and Tamb. (Tambourine).

The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ppp*, *pp*, *ppp*). The score is written in a system with multiple staves, each labeled with a number (1-10) and a section name (S. 1, A. 1, T. 1, B. 1, Tamb.).

Below the main ensemble section, there are additional staves for specific instruments:

- C. nel:** Clarinet in E-flat, showing melodic lines with dynamic markings.
- Vibf.:** Vibraphone, showing rhythmic patterns and dynamic markings.
- Arpa:** Harp, showing arpeggiated figures and dynamic markings.
- Cel.:** Cello, showing melodic lines with dynamic markings.
- Arch.:** Archi (Strings), showing sustained harmonic support.

The score is written in a system with multiple staves, each labeled with a number (1-10) and a section name (S. 1, A. 1, T. 1, B. 1, Tamb.).

S. 1. *(sempre cantabile senza vibrato)*

2. *(ppp)*

3. *(ppp)*

4. *(ppp)*

5. *(ppp)*

6. *(ppp)*

7. *(ppp)*

8. *(ppp)*

9. *(ppp)*

10. *(ppp)*

A. 1. *(ppp)*

2. *(ppp)*

3. *(ppp)*

4. *(ppp)*

5. *(ppp)*

6. *(ppp)*

7. *(ppp)*

8. *(ppp)*

T. 1. *(ppp)*

2. *(ppp)*

3. *(ppp)*

4. *(ppp)*

5. *(ppp)*

6. *(ppp)*

B. 1. *(ppp)*

2. *(ppp)*

3. *(ppp)*

4. *(ppp)*

Tamb. *(ppp)*

Archi *(ppp)*

-33-

S.1.

Tenut.

Vle 1-6

7-10

Vle.

S.1.

Tenut.

Vle 1-6

7-10

(sempre ppp liscio)

accelerando

disperato

possibile

S.1.

Tenut.

Vle 1-6

7-10

(ppp)

Subito Tempo Primo (♩ = ca. 60)

sempre ppp

(l.v.)

morendo

ppp

Vle 7-10

(ppp)

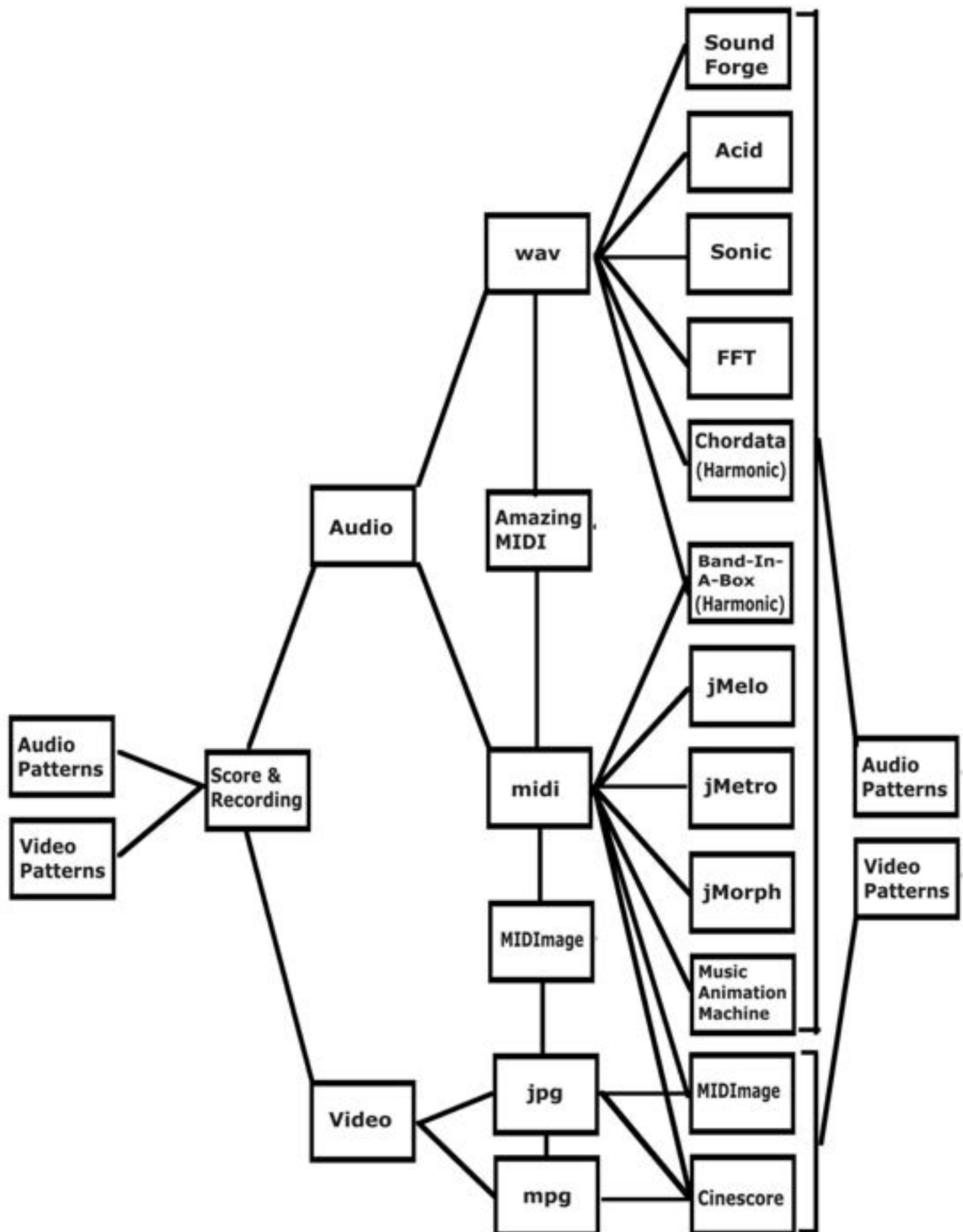
G.P.

București 18 Martie 1979

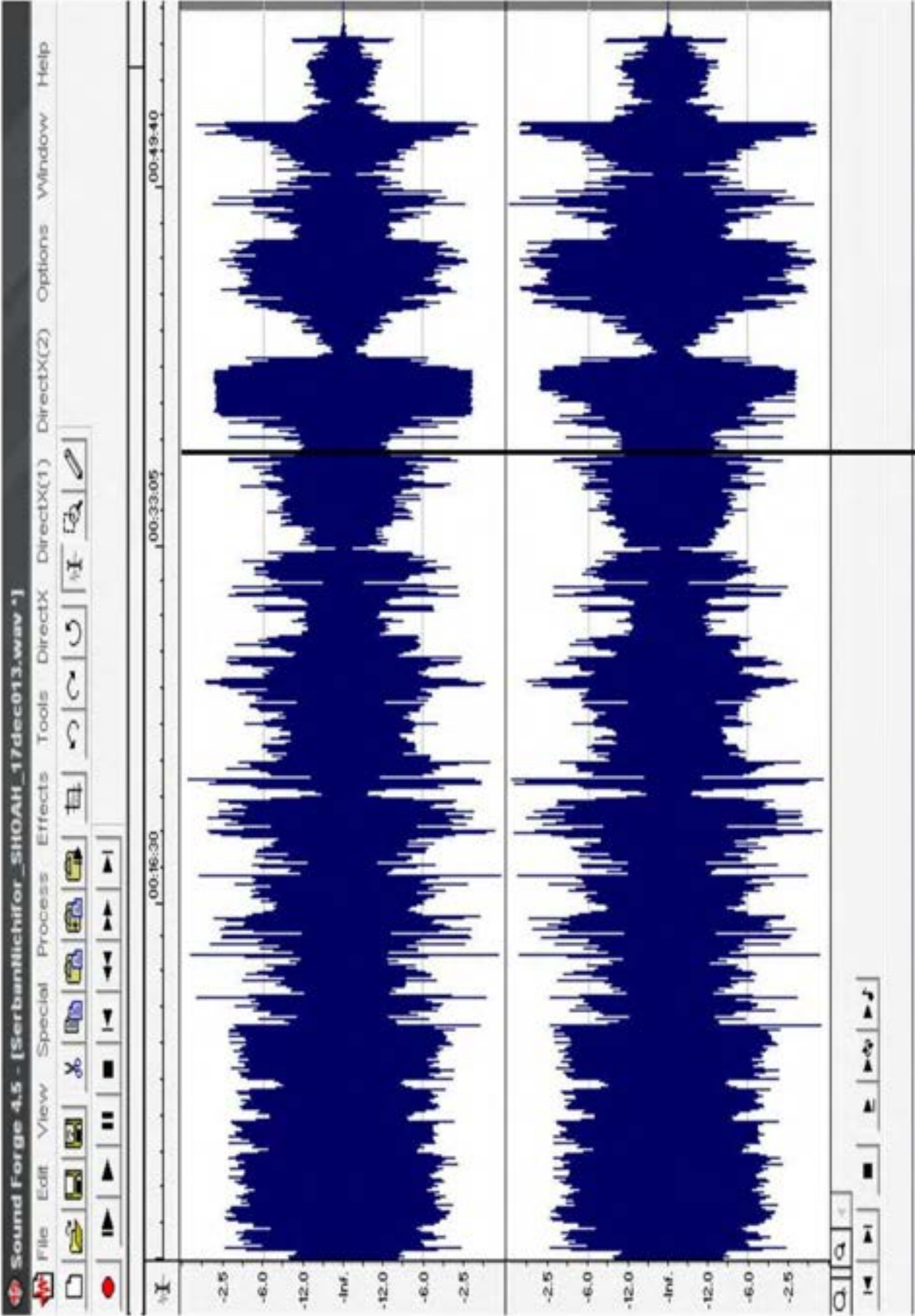
II

COMPUTER-ASSISTED ANALYSIS / SYNTHESIS

The Analysis / Synthesis Algorithm (anamorphic poly-modular structure)

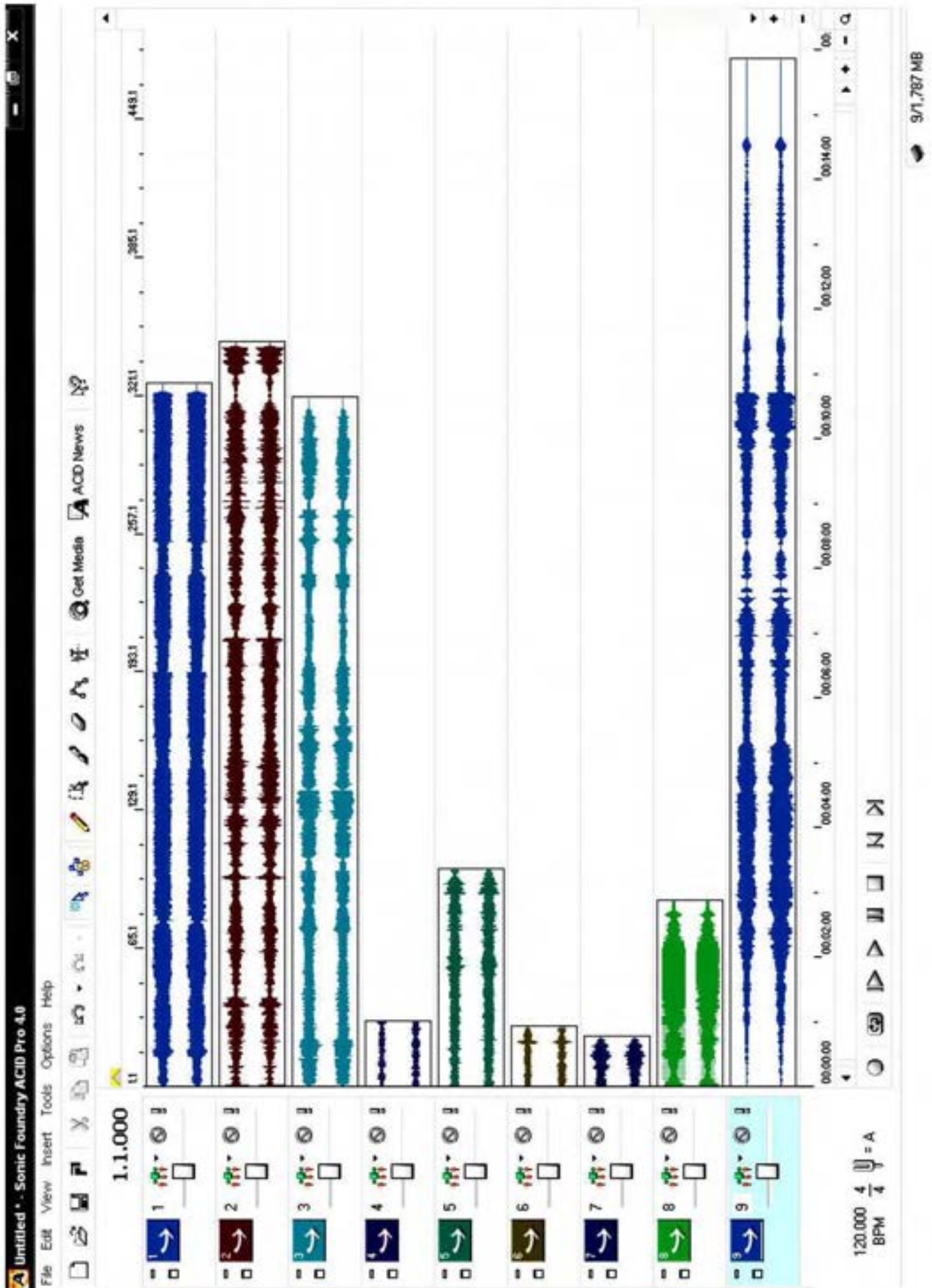


Sound Forge

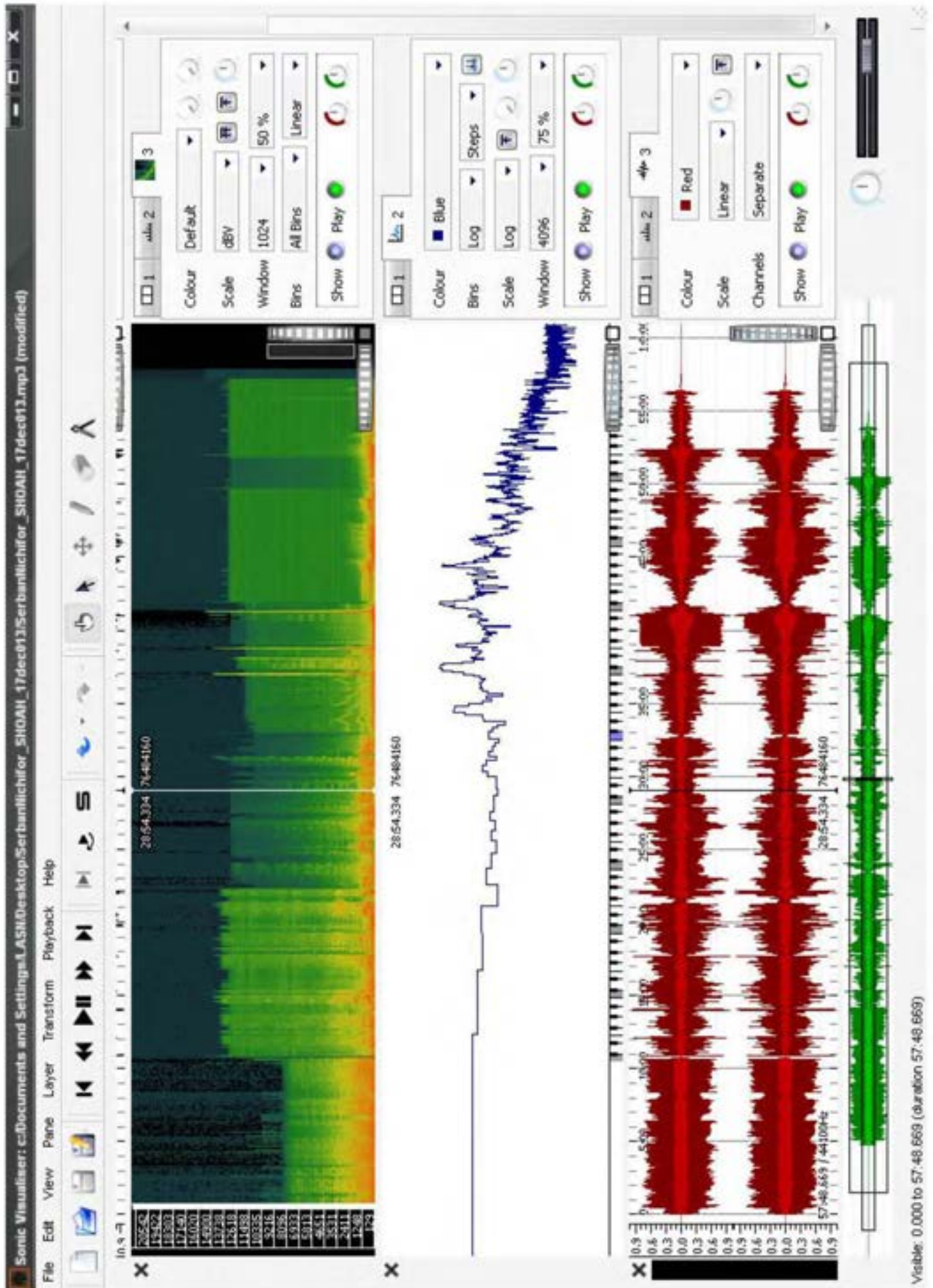


Sectio Aurea

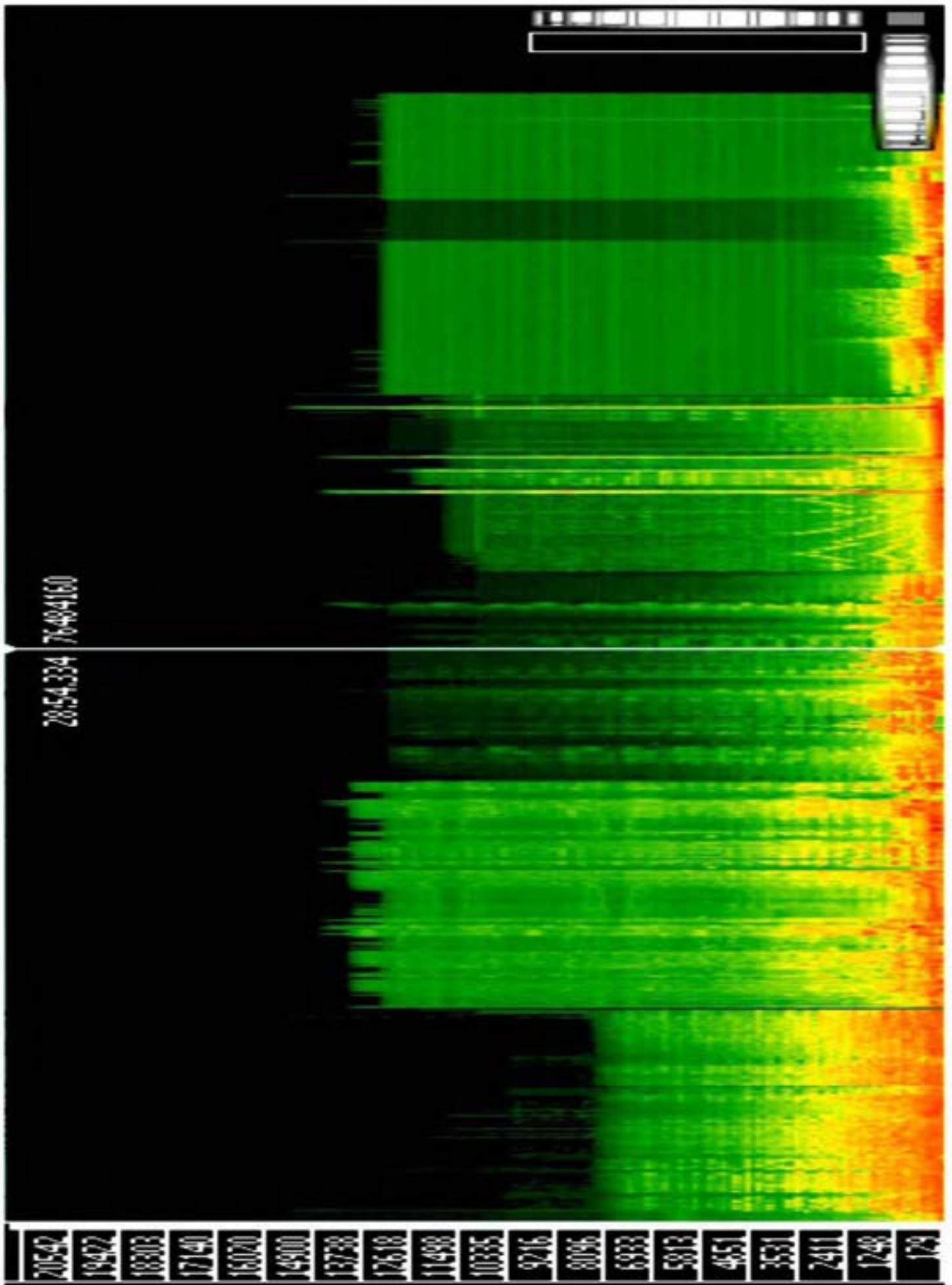
ACID Pro 4.0



Sonic Visualiser 1

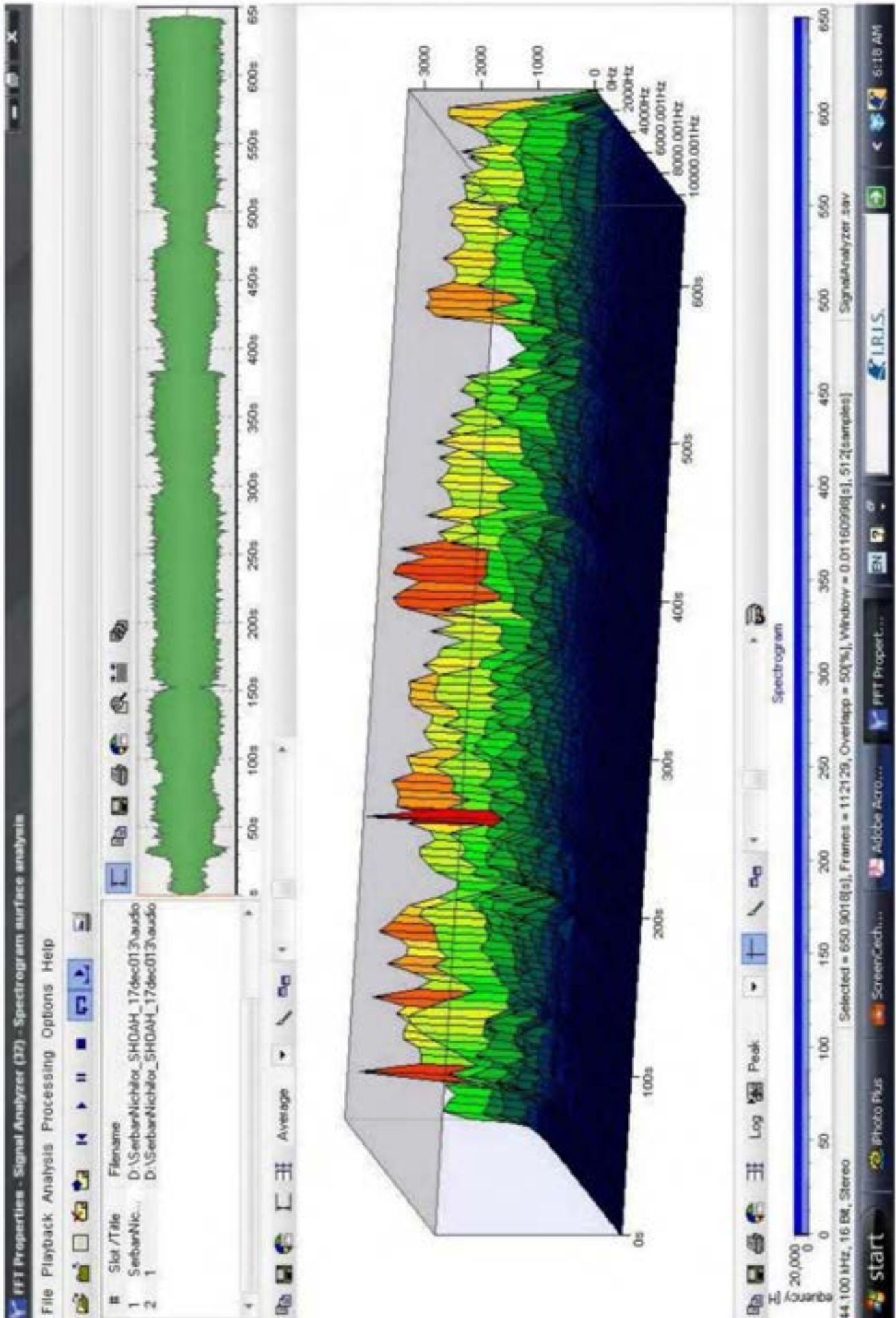


Sonic Visualiser 2 Spectrogram

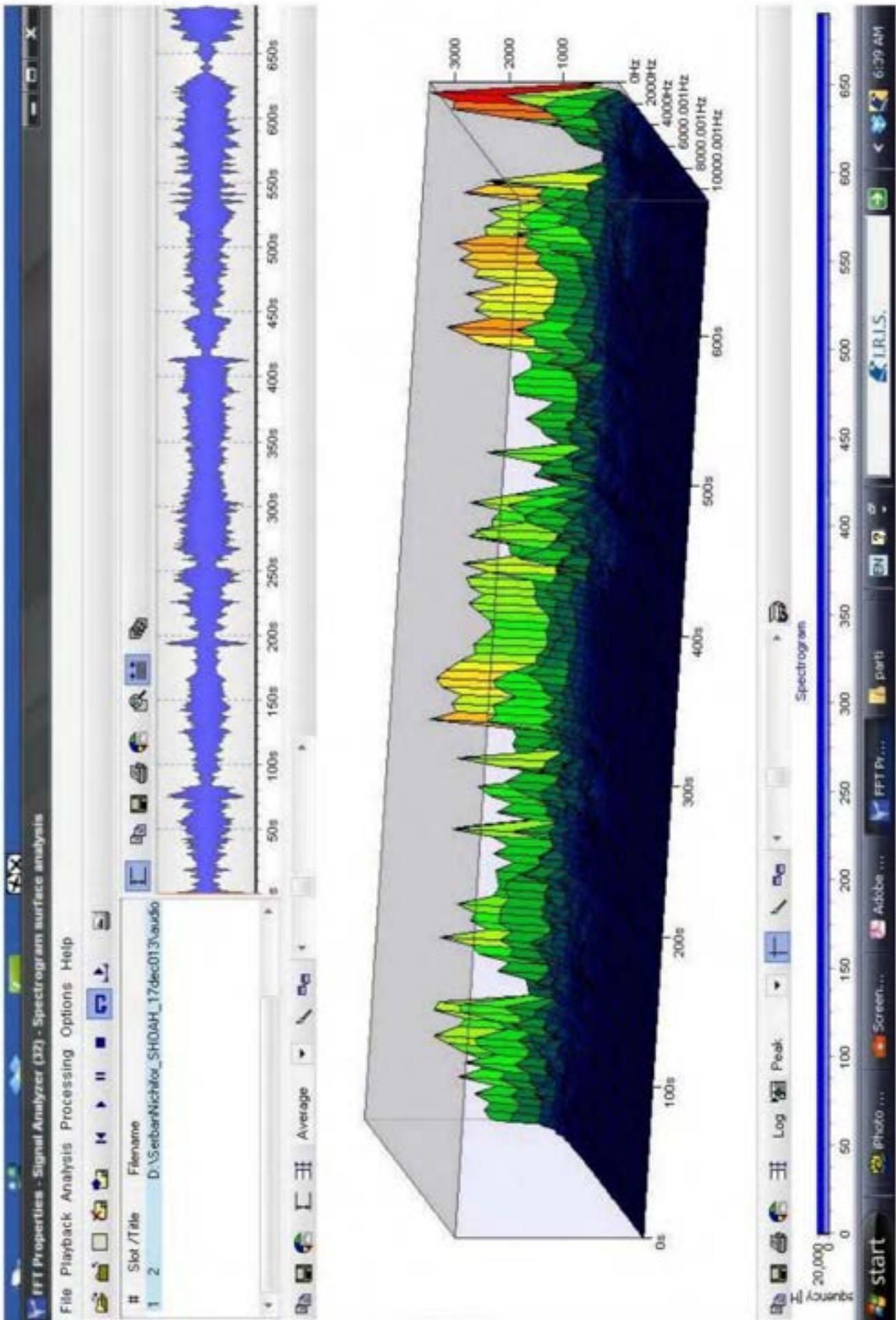


FFT Properties 1

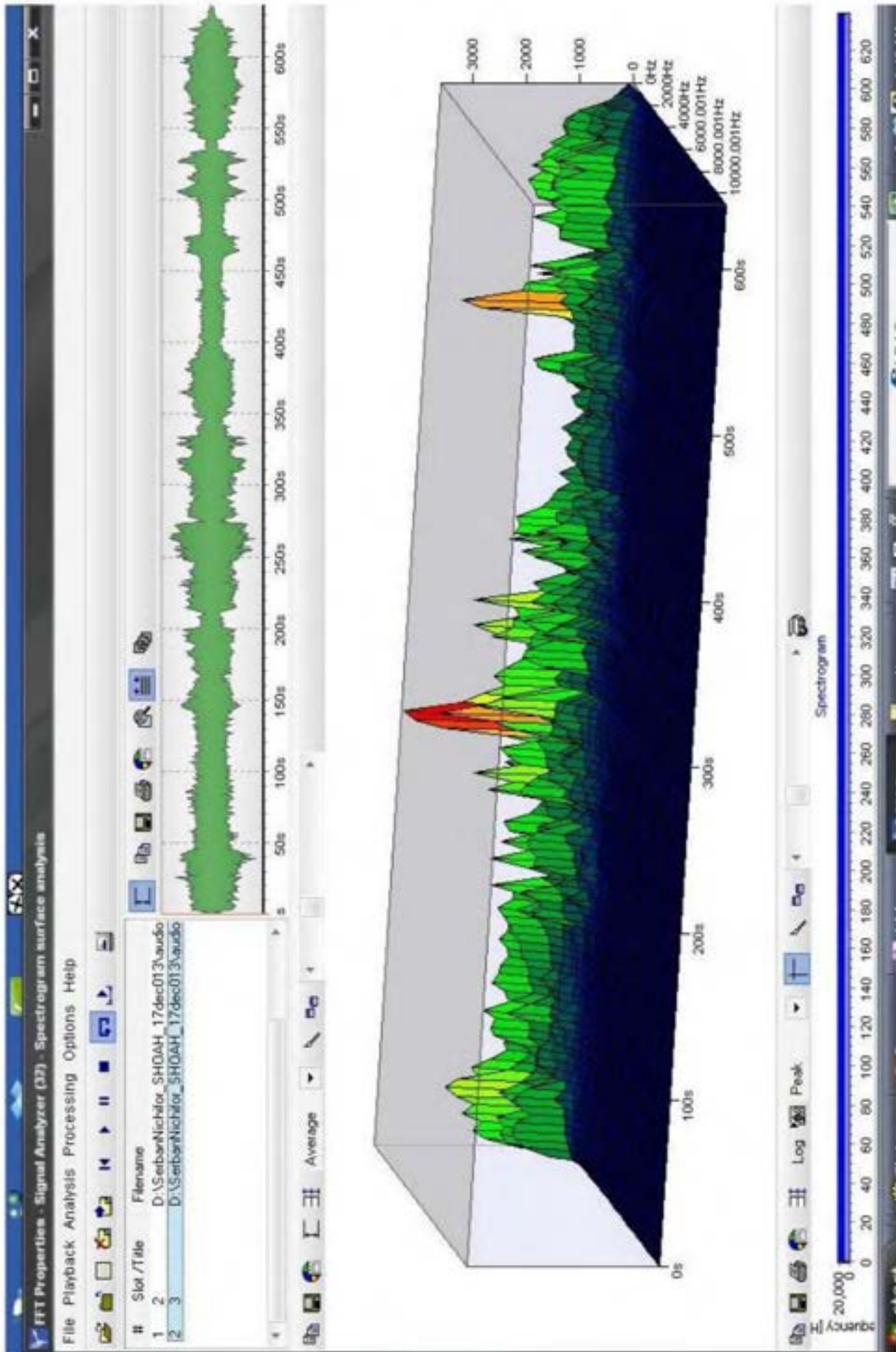
Fast Fourier Transform algorithm



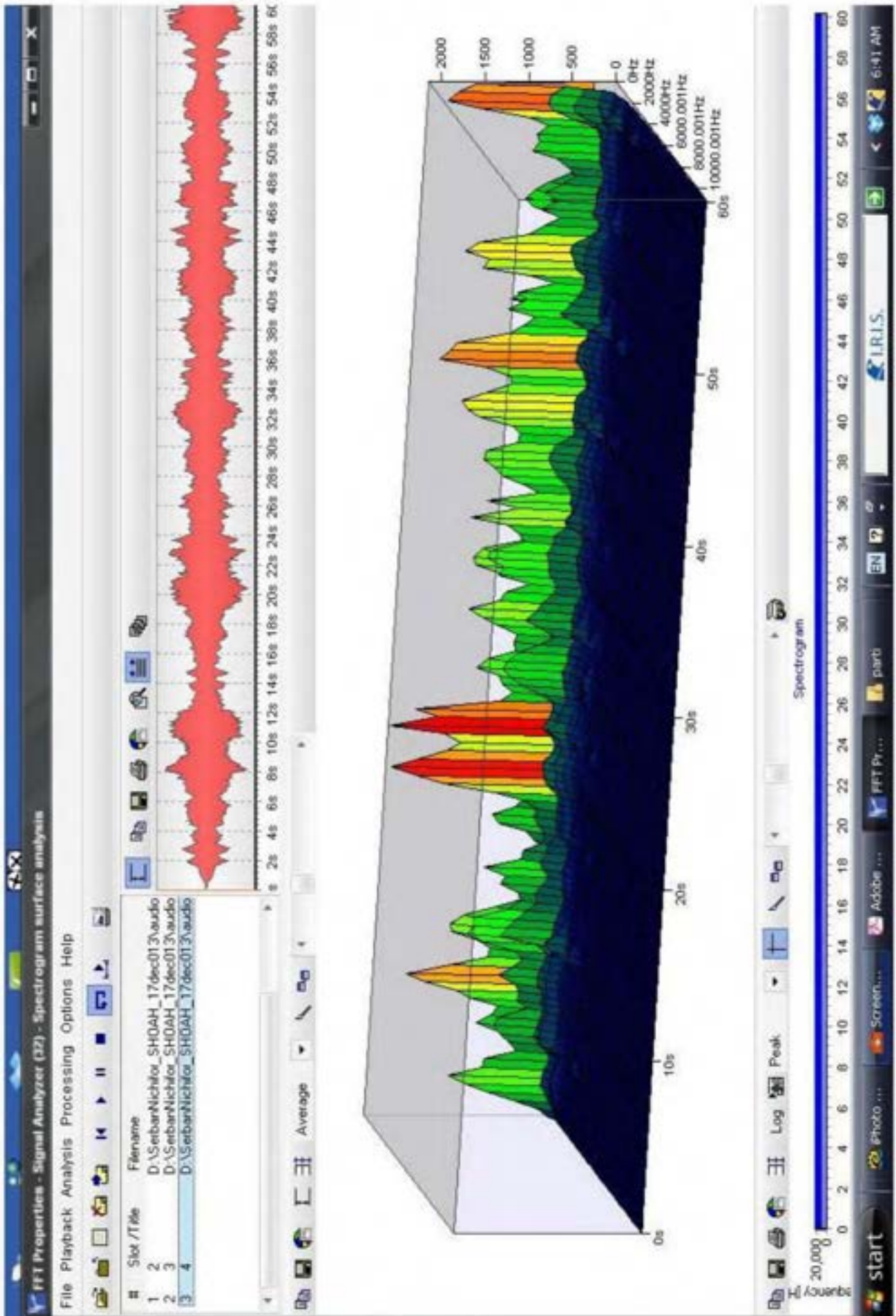
FFT Properties 2



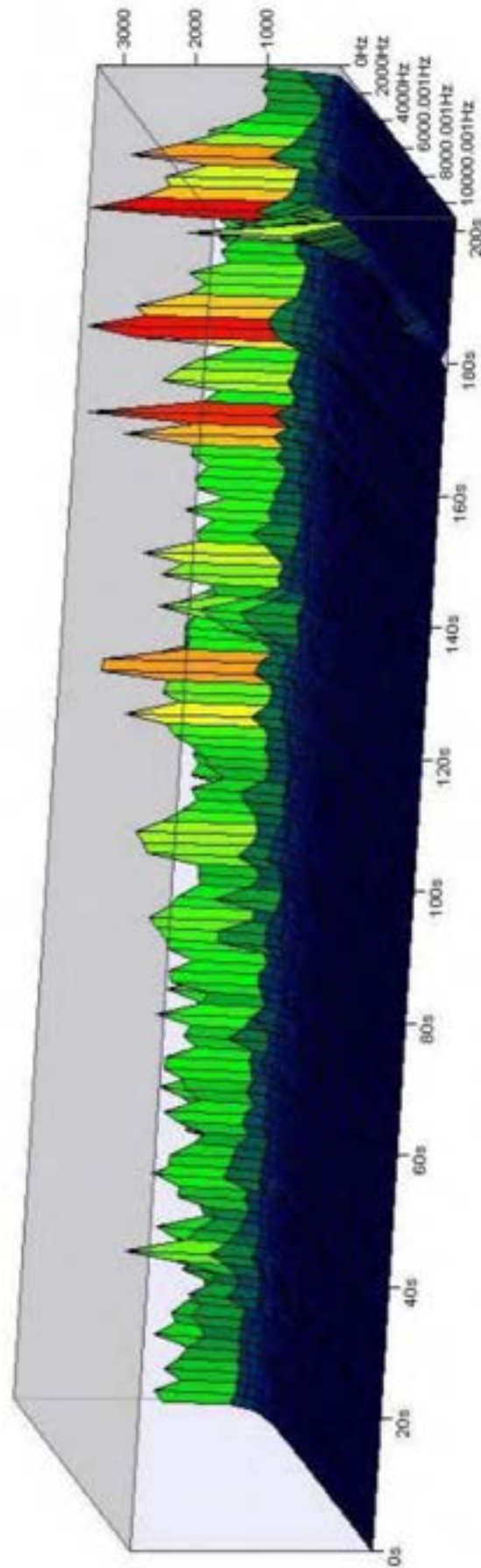
FFT Properties 3



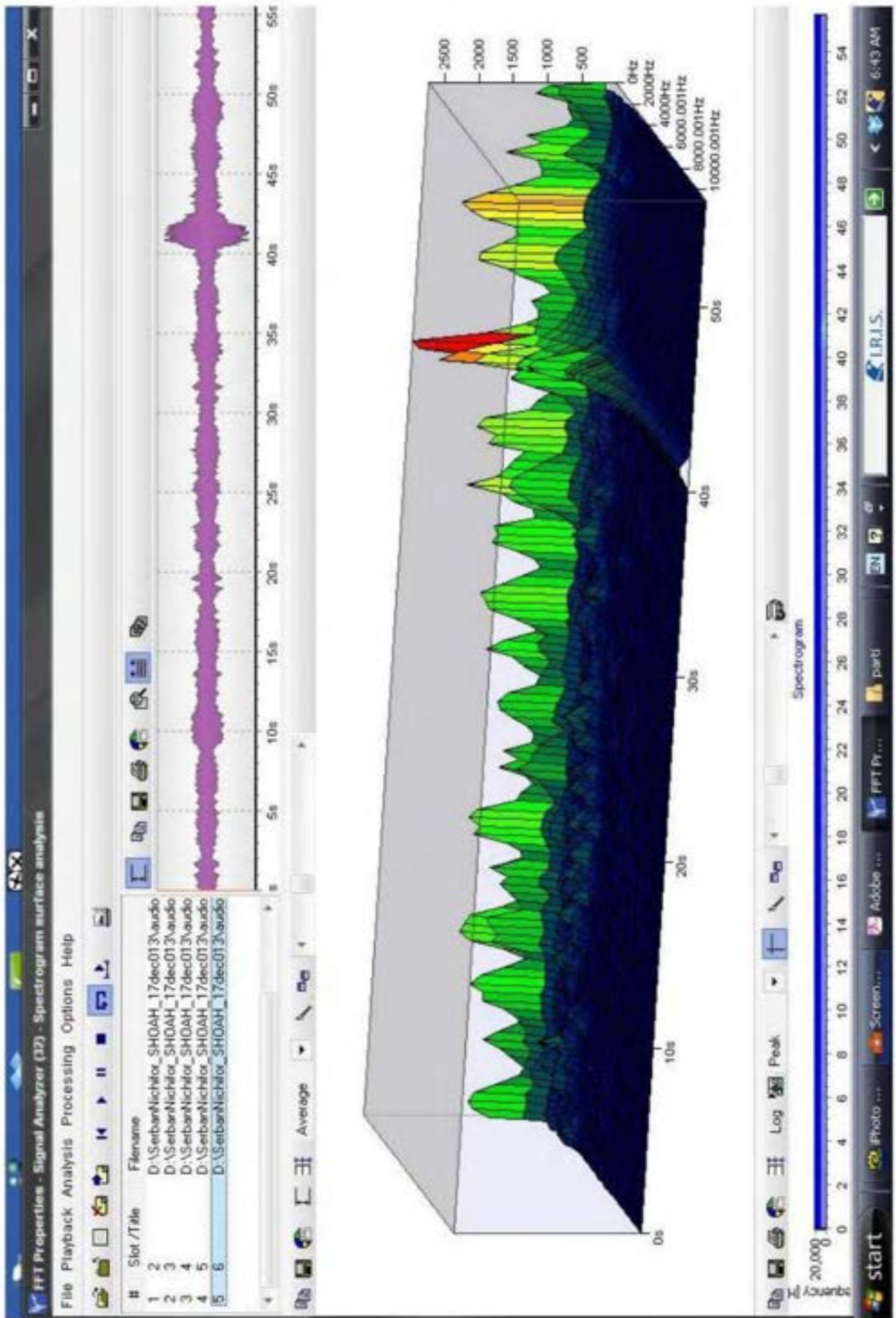
FFT Properties 4



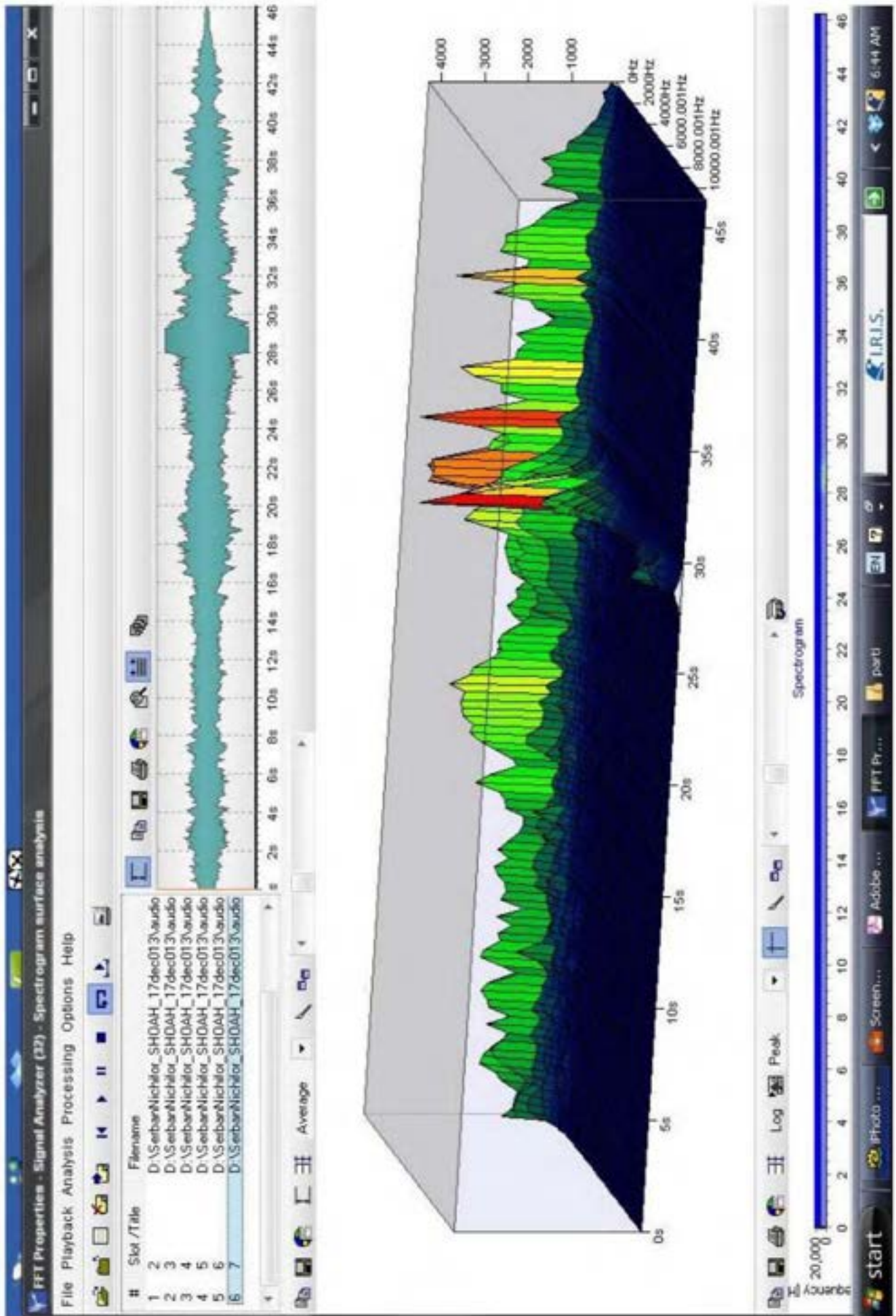
FFT Properties 5



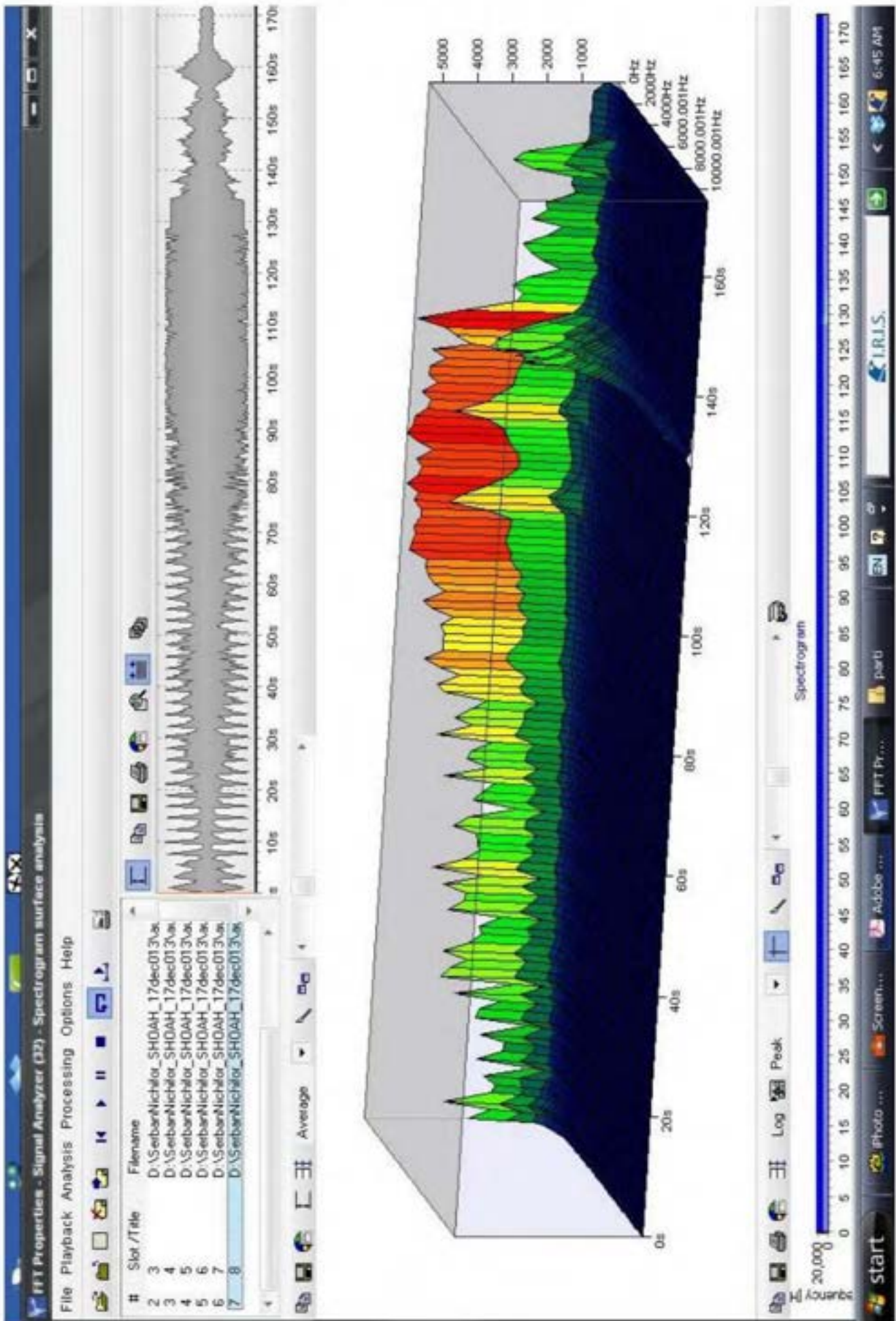
FFT Properties 6



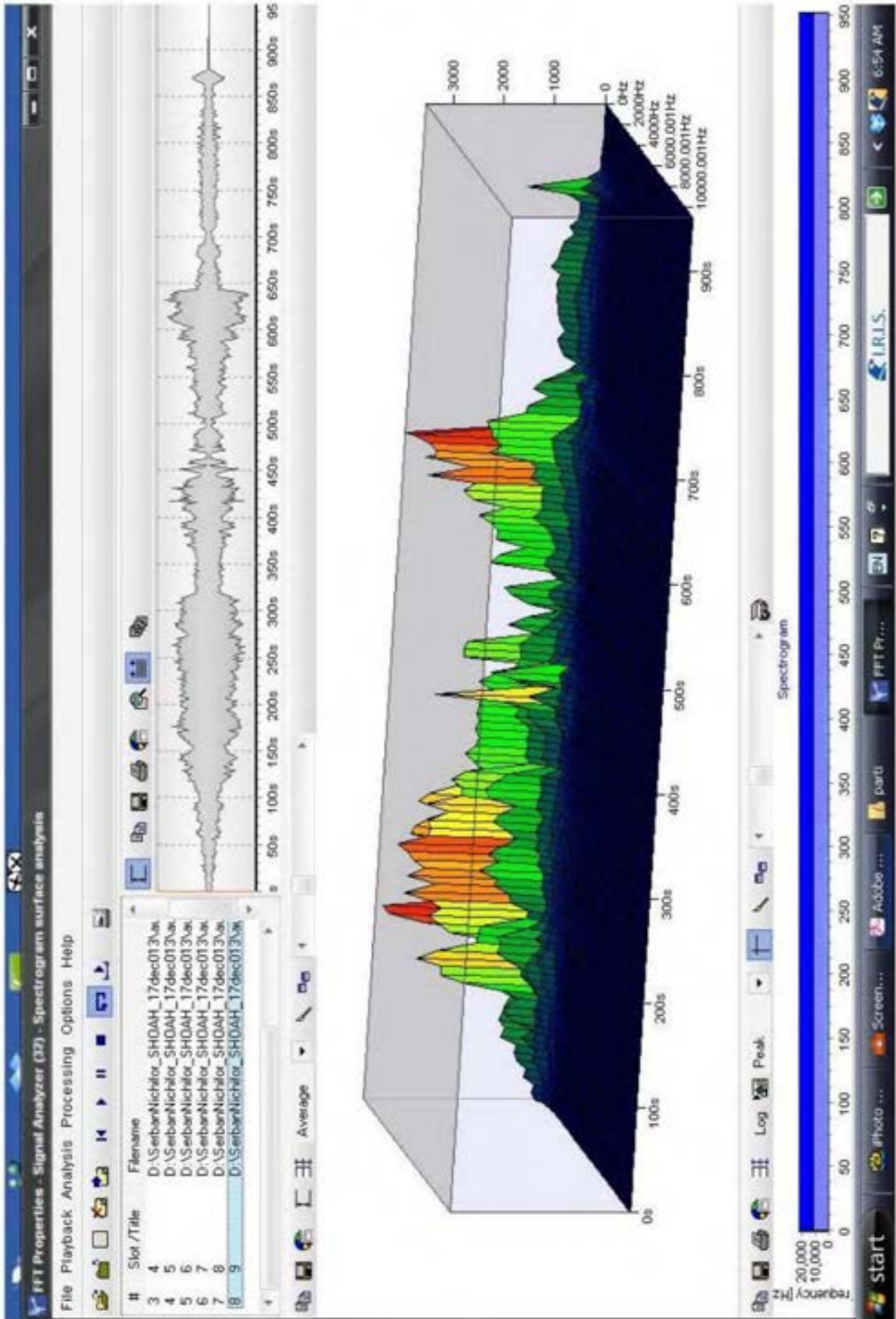
FFT Properties 7



FFT Properties 8

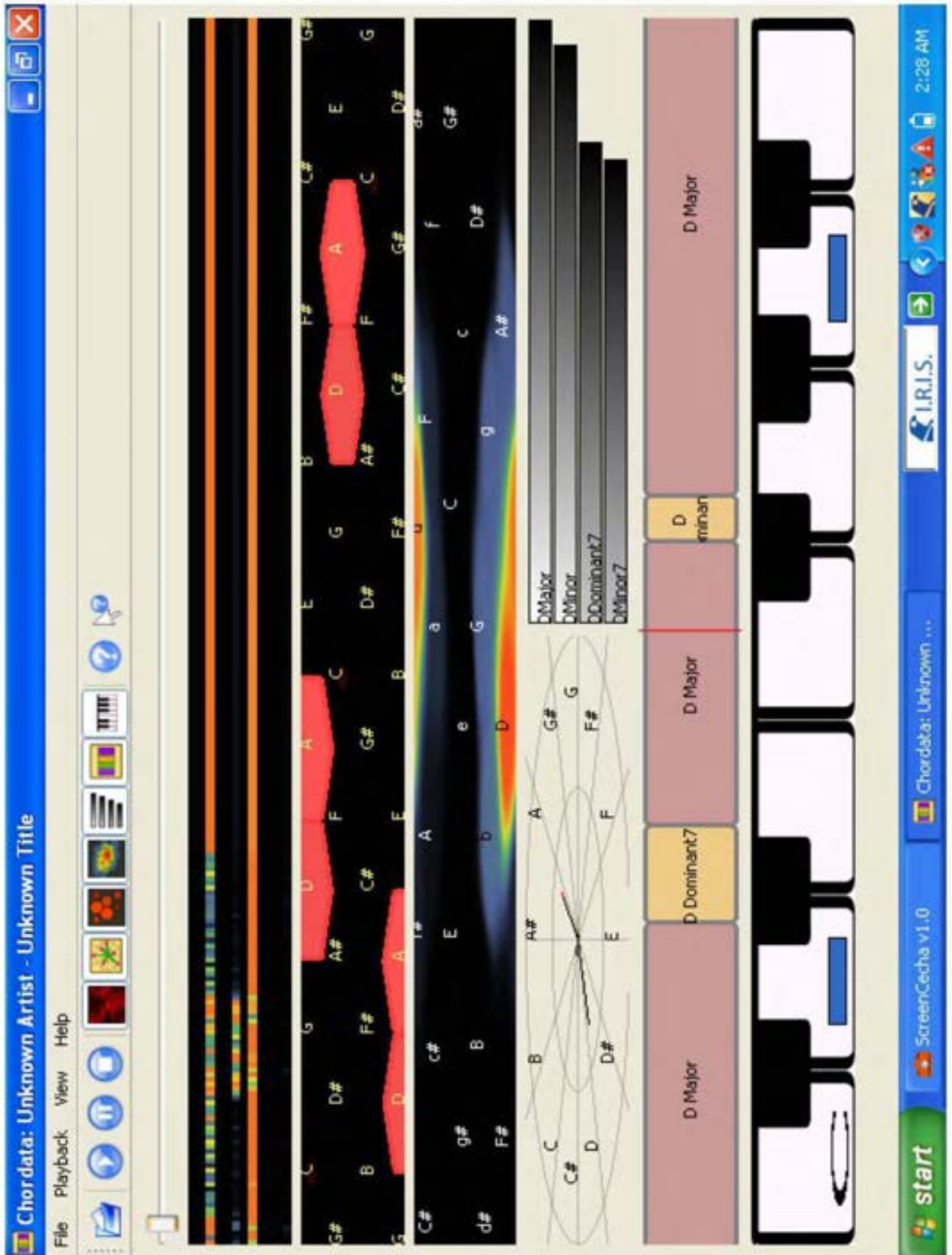


FFT Properties 9



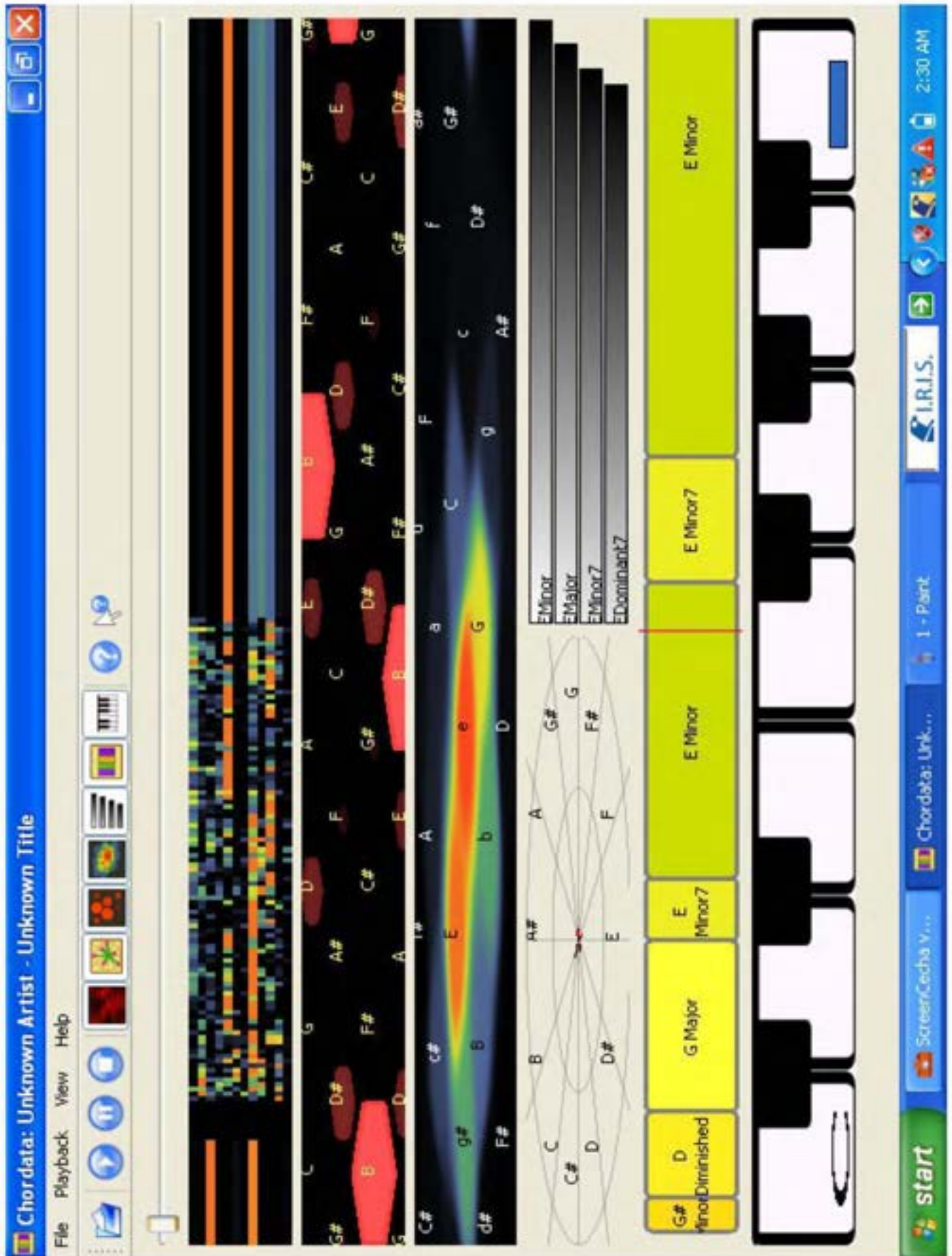
Chordata Harmonic Analysis

Incipit 1



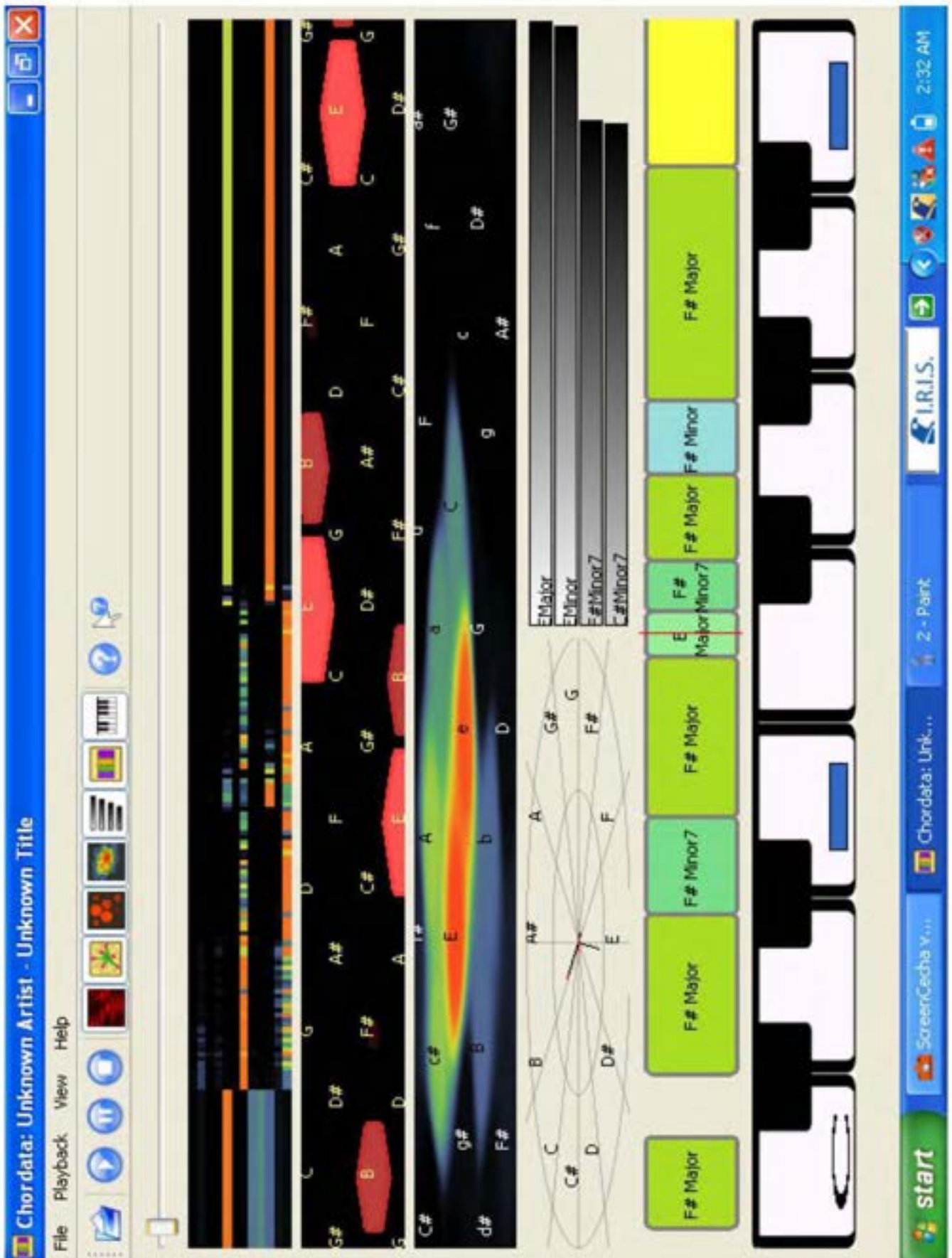
Chordata Harmonic Analysis

Incipit 2



Chordata Harmonic Analysis

Incipit 3



Chordata Harmonic Analysis

Incipit 4

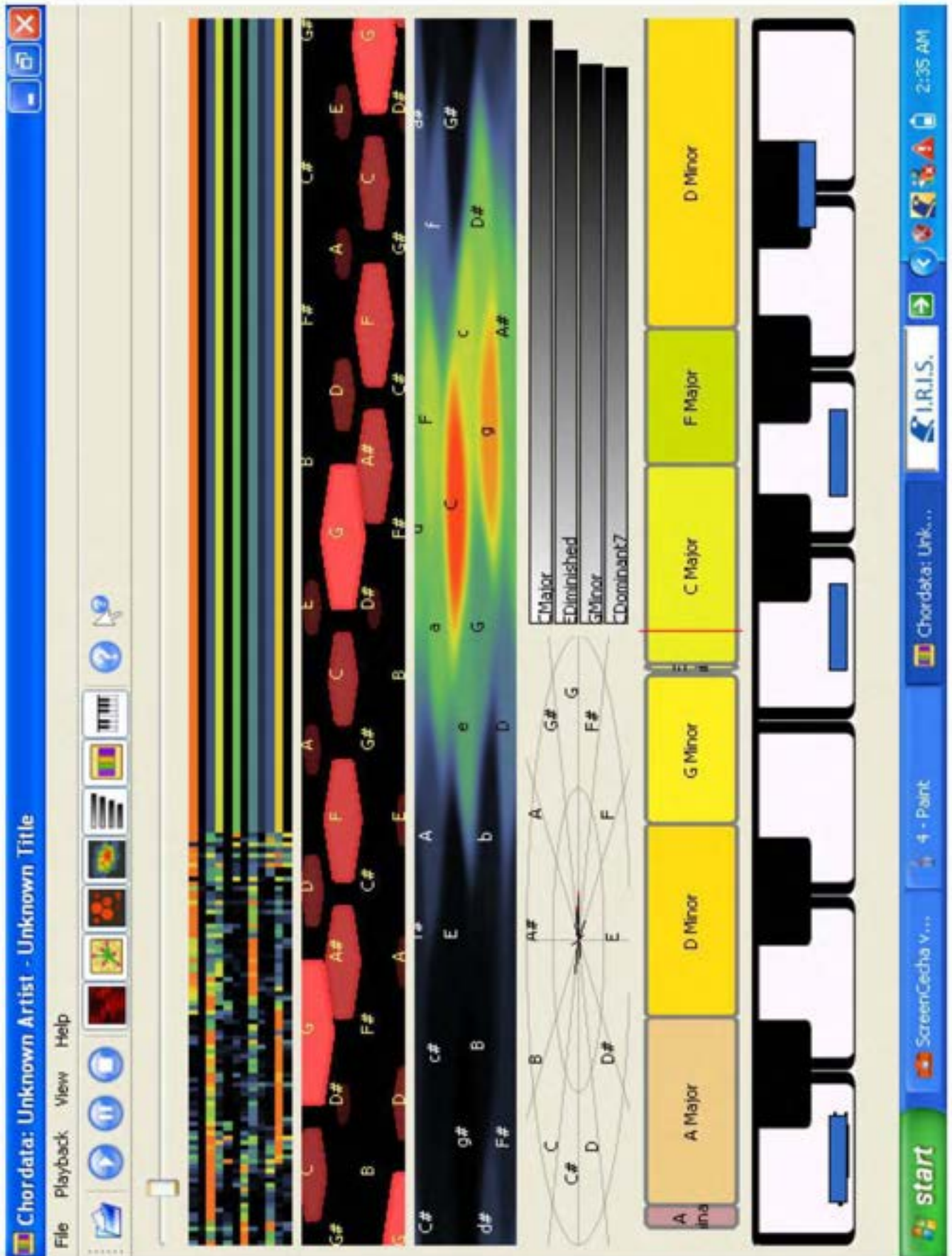
The screenshot displays the Chordata Harmonic Analysis software interface. The window title is "Chordata: Unknown Artist - Unknown Title". The interface includes a menu bar (File, Playback, View, Help) and a toolbar with various icons for file operations and playback. The main area is divided into several sections:

- Piano Roll:** A vertical piano roll showing a sequence of notes across multiple staves. The notes are color-coded and labeled with their respective pitch classes (e.g., C, D, E, F, G, A, B, C#).
- Chord Progression:** A horizontal bar representing the harmonic structure. It is divided into segments, each labeled with a chord name and its duration. The chords shown are: D Minor, G Minor, C Major, D Minor, A# Major, E Diminished, C# Diminished, and A Major.
- Keyboard Diagram:** A diagram of a piano keyboard with notes labeled with their pitch classes (e.g., C, D, E, F, G, A, B, C#).
- Chord List:** A list of chords displayed on the right side of the interface, including D Minor, G Minor, C Major, D Minor, A# Major, E Diminished, C# Diminished, and A Major.

The bottom of the screen shows the Windows taskbar with the Start button, system tray icons, and the time 2:33 AM.

Chordata Harmonic Analysis

Incipit 5



Chordata Harmonic Analysis

Incipit 6

The screenshot displays the Chordata Harmonic Analysis software interface. The window title is "Chordata: Unknown Artist - Unknown Title". The interface includes a menu bar (File, Playback, View, Help) and a toolbar with various icons for file operations, playback, and analysis.

The main display area is divided into several sections:

- Top Section:** A piano roll visualization showing a sequence of notes over time. The notes are color-coded and labeled with their respective pitch classes (e.g., C, D, E, F, G, A, B, C#).
- Chord Progression:** A series of chords displayed below the piano roll. The chords are labeled with their names and pitch classes: A# Major, C Major Diminished, A Major, D Minor, G Minor, C Major, and F Major.
- Keyboard Diagram:** A diagram of a piano keyboard showing the layout of the keys. The keys are labeled with their respective pitch classes (e.g., C, D, E, F, G, A, B, C#).
- Bottom Section:** A series of colored boxes representing the chords in the progression. The colors are: A# Major (pink), C Major Diminished (orange), A Major (yellow), D Minor (yellow), G Minor (yellow), C Major (orange), and F Major (yellow).

The interface also includes a status bar at the bottom with the "start" button and a clock showing 2:37 AM.

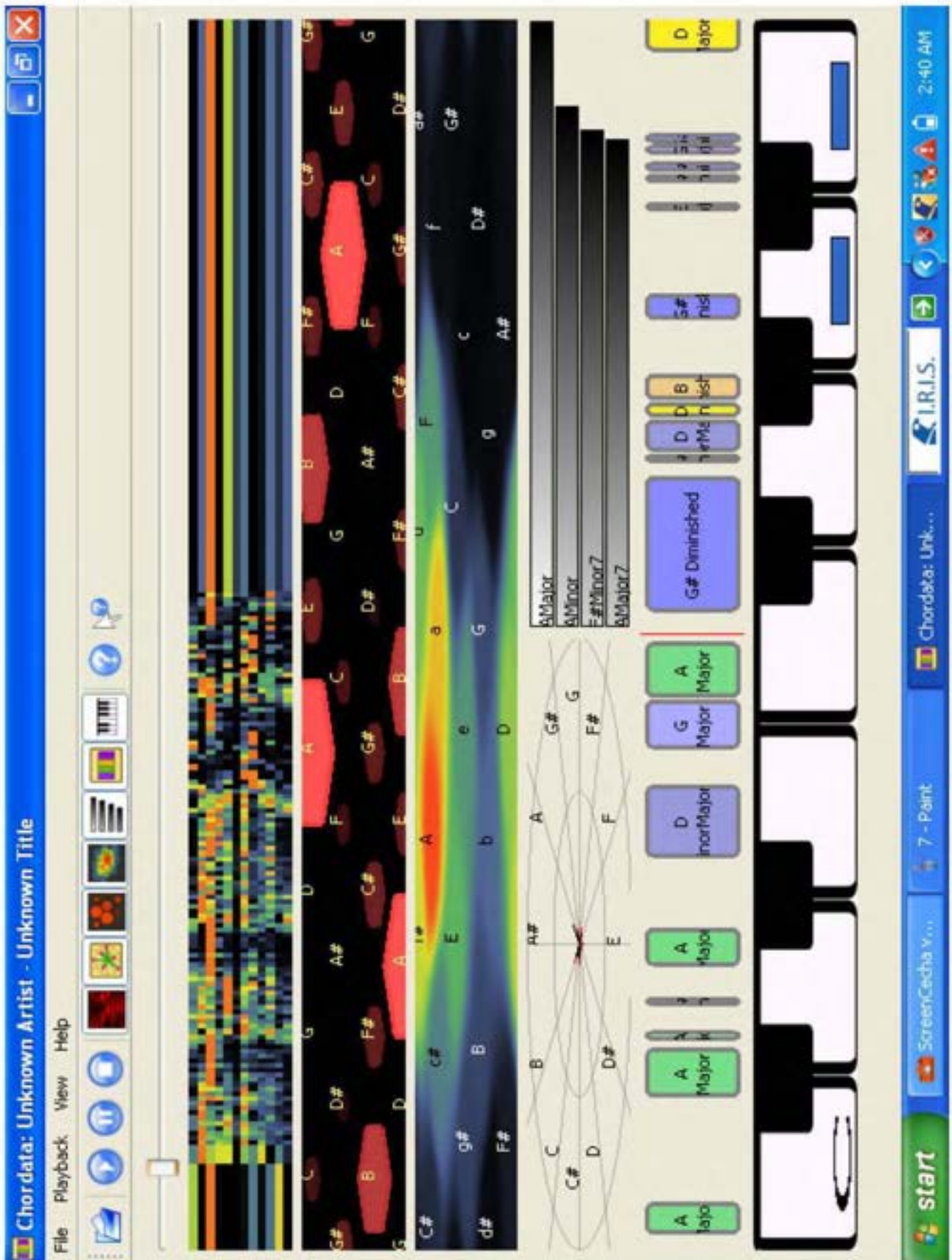
Chordata Harmonic Analysis

Incipit 7

The screenshot shows a Windows XP desktop environment. The active window is a music application titled "Chordata: Unknown Artist - Unknown Title". The application's interface includes a top menu bar with "File", "Playback", "View", and "Help". Below the menu is a toolbar with icons for file operations and playback. The main area of the application displays several musical visualizations: a piano keyboard, a frequency spectrum, a waveform, and a list of chords. The system tray at the bottom of the desktop shows the "start" button, the taskbar, and the system clock indicating 2:39 AM on 11/11/2009.

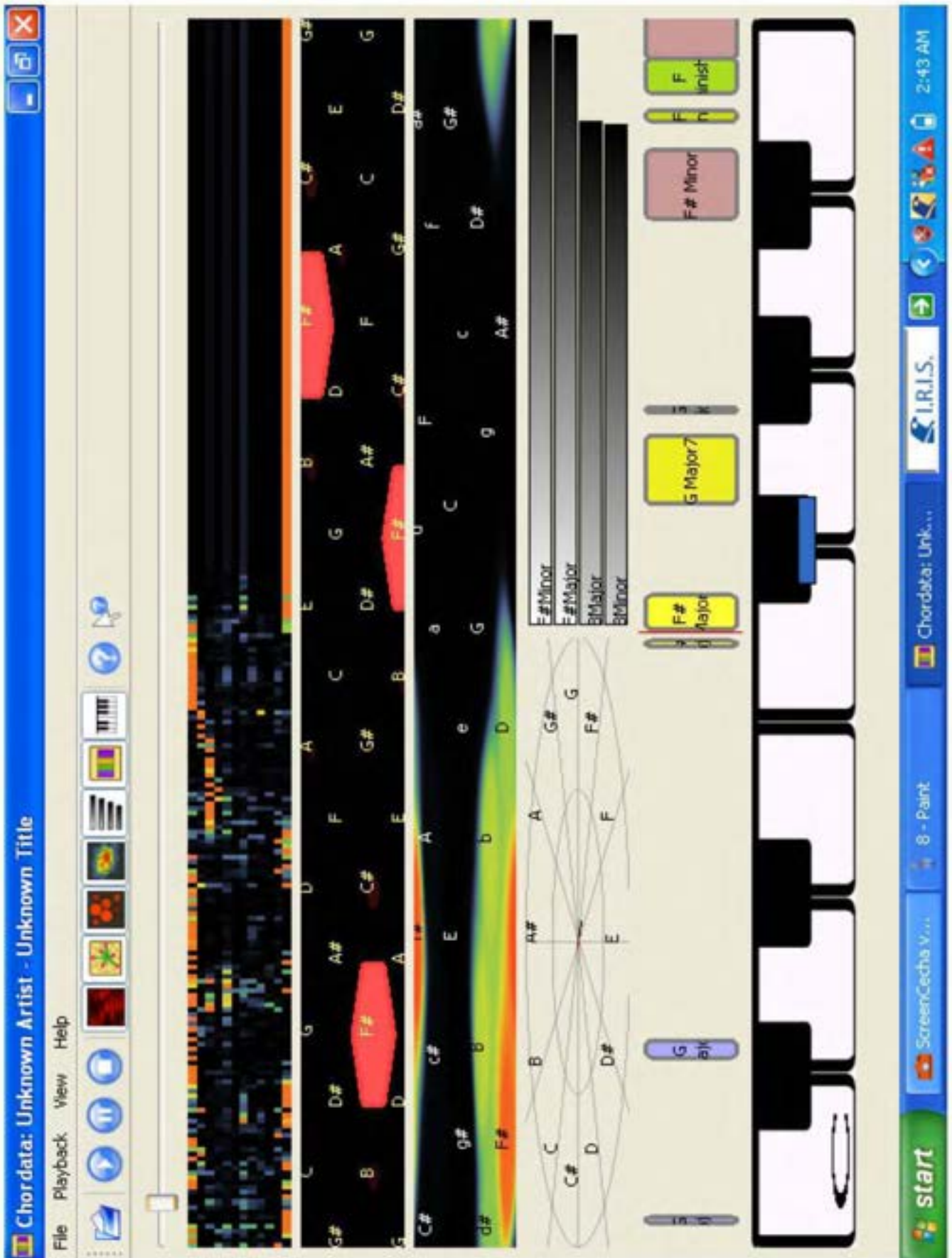
Chordata Harmonic Analysis

Incipit 8



Chordata Harmonic Analysis

Incipit 9



Band-in-a-Box 1

The screenshot shows the MuseScore 2.0.1 interface. The title bar indicates the file is 'The Sound of Silence - Simon & Garfunkel.msc'. The menu bar includes File, Edit, Format, Piano, Effects, Layout, Window, Help, and Tools. The toolbar contains various icons for file operations, editing, and playback. The score area shows a piano score for 'The Sound of Silence' by Simon & Garfunkel. The score is in G major (one sharp, F#) and 4/4 time. The tempo is marked 'Moderato'. The score is displayed on a staff with a piano keyboard view below it. The score includes a piano (p) dynamic marking. The score is in G major, 4/4 time, and features a piano (p) dynamic. The notation includes a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Moderato'. The score is displayed on a staff with a piano keyboard view below it.

[illegible][illegible][illegible]

The screenshot displays a music notation software interface, likely MuseScore, showing a piano roll. The interface includes a standard Windows-style menu bar (File, Edit, View, etc.), a toolbar with various musical notation tools, and a score area. The score area contains a piano roll with a grid of notes and chords. The notes are organized into measures, and the chords are labeled with letters and accidentals. The interface is in a light theme, and the score area is the primary focus.

Measure	Chord
103	Db
104	D7/A
105	Dm7
106	D6
107	D7
108	D7sus
109	G7/D
110	D
111	C
112	C6
113	Cm6
114	Gm7
115	E7
116	A
117	A7sus
118	A7
119	D
120	Dm7
121	Adim
122	Am7
123	Bm7b5
124	Gm7
125	F#m
126	D/C#
127	Dm6
128	C6
129	C7
130	BbMaj7
131	Am7
132	Dm7
133	F/C
134	A7
135	Bb/A
136	G7
137	Dm7
138	Am7
139	Dm6/A
140	D
141	Dm6/A
142	C
143	C7
144	Bb6
145	A7
146	Fmaj7
147	E7
148	Ab
149	A7
150	Dm7
151	Am7
152	Gm

[illegible]

Band-in-a-Box 2

[illegible][illegible]

Band-in-a-Box 3

The screenshot shows a music notation software interface, likely MuseScore, with a piano roll view. The interface includes a menu bar at the top, a toolbar, and a score area. The score area displays a piano roll with various chords and notes. The chords are labeled as follows:

- Maj7 F#7
- F#7
- F#Maj7
- F#
- Em7
- F#7sus
- F#
- F#
- F#m7
- F#
- F# D/F#
- F#m7b5
- F#m7
- F#m7b5
- CMaj7 D7
- CMaj7 F#
- F#
- F#
- F#
- F#7
- F#7sus
- G/F#
- G/F#
- G/F# F#
- Dm7 F#
- F#
- CMaj7
- C7
- F#

The screenshot displays a music software interface. At the top is a piano roll with a timeline and a keyboard view. Below it is a list of chords and their resolutions, numbered 1 to 128. The chords are listed in a grid-like format with columns for the starting chord, the resolution, and the ending chord.

101	Am7	102		103		104	
105	Eb	106	E/A	107	Eb	108	Em7
109	Eb	110	Am7	111	Eb	112	Am7
113	Eb	114	Am7	115	Eb7	116	Am7
117	Ebdim	118	E/A	119	Eb	120	Am7
121	F/Eb	122	F7/A	123	Am7b5	124	F/Eb
125	Eb	126	Am7	127	Am7b5	128	Eb
129	E/E#	130	E/A	131	Ebsus	132	Ab/Eb
133	F/Eb	134	F7/A	135	Eb6	136	EbMaj7Am7
137	Eb	138	Am7	139	Eb7	140	Ebdim
141	Bb/Eb	142	Ebdim	143	B/A	144	Eb

The screenshot shows a music notation software interface with a list of chords and their enharmonic equivalents. The list is as follows:

F#	C#Maj7	Bb/C	F#7	F#	C7	Bb/C	F#
F#	C7	C#Maj7	F#Maj7	F#7	C#Maj7	G/C	F#Maj7
F#	C#Maj7	G/C	F#7	F#7	C#Maj7	C#Maj7	EbMaj7
Eb	F#m	F#m7b5	D/C	F#	F#7	F#7	F#7
D/C	F#Maj7	F#	C#Maj7	C7	F#m	F7	F7
Ebdim	A6	Am7	Eb/Ab	Ab	G	G7	G7
Ebm6	Ebdim	AmMaj7	AbMaj7	Bb/Ab	G	G7	G7
Eb6	F/Eb	Eb	F#mMaj7	Dm7	G	G7	G7
Ebm6	Ebm7b5	Am	E/G#	G6	G6	F#7	F#7
F#7	F#m7	F#m7b5	E/G#	G	D/G	F#m7	F#m7
	G7	F7	Dm7	Db	Cm	D6	D6
Ebm7b5Cm	Cm	F#	F#Maj7	G/C	Cm	Eb	Eb

The screenshot displays a music notation software interface, likely MuseScore, showing a piano roll. The interface includes a standard Windows taskbar at the bottom with icons for Start, Internet Explorer, Google Chrome, and other applications. The software window has a menu bar (File, Edit, View, etc.) and a toolbar with various musical notation tools. The main area shows a piano roll with a grid of notes and chords. The chords are labeled with letters and numbers, such as Eb, Am7, Eb7, A, Eb6, Am7, F/Eb, A7, Am7b5, Eb, A, Eb, EbMaj7, Am7, Eb, Ebdim, F7/A, F/Eb, Bb/Eb, Ebdim, B/A, Eb, Ebdim, F7/A, Am6, Adim, Eb, F#m7b5, B/A, Ebdim, Fm, F7, F#m7b5, F#7, CMaj7, and C7. The notes are represented by vertical stems and horizontal lines indicating pitch and duration. The interface is in a dark theme.

The screenshot shows a music notation software interface with a complex chord progression. The software window has a menu bar, a toolbar, and a score area. The score area displays a sequence of chords and notes, including Ebm7, Cm7, Csus, F#, F#, CMaj7, EbMaj7, Ebm7, Cm, Csus, F#, F#, CMaj7, F#Maj7, F#, CMaj7, CMaj7, C, CMaj7, CMaj7, F#, CMaj7, C7, CMaj7, C7, Db, D, Dm, Db, Dsus, Dm, Ebm7b5, Ddim, CMaj7, Db7, Db6, Db, D/C#, DMaj7, D7, Cm7b5, F#, A7, Am7, Bb/A, Am7, Bbm6, Eb7/BbF#sus, B/F#, CMaj7, CMaj7, DbMaj7, Eb/Db, D7sus, Eb, Am7, Am7b5, Bbm, Cm, CMaj7, Cm7b5, CMaj7, Db, D7sus, Dsus, Am7, Ebm7.

The screenshot shows a music notation software interface, likely MuseScore, with a piano roll view. The interface includes a standard Windows-style menu bar at the top (File, Edit, View, Piano Roll, Settings, Help) and a toolbar with various musical notation tools. The main area displays a piano roll with a keyboard layout. The notes and chords are as follows:

- Line 1: Cdim (C4-B3), F#m6 (F#4-A4), F#m7 (F#4-A4-G#4), Bb (Bb4)
- Line 2: F#m6 (F#4-A4), F#m7 (F#4-A4-G#4), Bb (Bb4), Am7 (A4-G#4-F#4-E4)
- Line 3: Am (A4-G#4-F#4), Am7 (A4-G#4-F#4-E4), Am7 (A4-G#4-F#4-E4), Am7 (A4-G#4-F#4-E4), Dm7 (D5-C5-B4-A4)
- Line 4: CMaj7 (C5-B4-A4-G4) Am7 (A4-G#4-F#4-E4), CMaj7 (C5-B4-A4-G4), CMaj7 (C5-B4-A4-G4) Am7 (A4-G#4-F#4-E4), Am7 (A4-G#4-F#4-E4), Dm7 (D5-C5-B4-A4)
- Line 5: Ebm/Bb (Eb5-D4-Bb4), Eb (Eb5), Eb (Eb5), F Maj7 (F5-E4-D4-C4)
- Line 6: F Maj7 Ab (F5-E4-D4-C4), F Maj7 (F5-E4-D4-C4) F#m7 (F#5-A4-G#4), F#m6 (F#5-A4-G#4), Am7 (A5-G#4-F#4-E4)
- Line 7: CMaj7 (C5-B4-A4-G4), Am7 (A5-G#4-F#4-E4), Dm7 (D5-C5-B4-A4), Dm7 (D5-C5-B4-A4), Eb (Eb5)
- Line 8: CMaj7 (C5-B4-A4-G4), Dm7 (D5-C5-B4-A4), Eb (Eb5), Am (A5-G#4-F#4-E4), Am7 (A5-G#4-F#4-E4)
- Line 9: Eb (Eb5), Eb (Eb5), C6 (C5-B4-A4-G4), Dm7 (D5-C5-B4-A4)
- Line 10: Eb (Eb5), Ebdim (Eb5-D4-Bb4), Eb (Eb5), CMaj7 (C5-B4-A4-G4), C6 (C5-B4-A4-G4)

Band-in-a-Box 4

Two screenshots of the Band-in-a-Box 4 software interface. The top screenshot shows a song titled "Dm/A Dm" with a list of chords including Gm7, C, Gm6, C6, FMaj7 Bb, A, Dm, Gm7/D, C, F6, Bb6, Em7b5, Gm7/D, A, Dm, Gm7, C7/G, C7, C7 Csus, Edim, A Dm, Gm6/D Gm6, C/E FMaj7, FMaj7 Bb, Gm6/D Em7b5, A7/E, A7, A Dm, and Gm. The bottom screenshot shows a song titled "Gm7" with a list of chords including Gm6, C7/G, C, F/E, FMaj7, F, FMaj7 Bb, BbMaj7, BbMaj7E7sus, Gm7/D BbMaj7, Gm6/D Em7b5, and Em7b5.

Band-in-a-Box 5

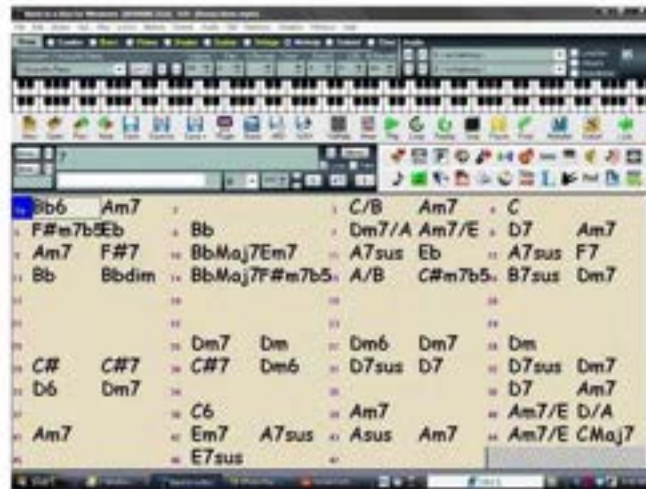
Edim	CMaj7	C	C#m7b5
Dm7	Em7	C#m7b5	GmMaj7Dm7
F#	Gm	Em	Bm7b5
Eb	C#	C#7	G7
Gm7	C#m7b5	C#7	Eb7
Eb7	C#m7b5	C#7	Bb
FMaj7	Dm6	CMaj7	Dm
Eb	Eb	C#7	CMaj7
Eb	C#	Eb	Ebm7b5
Eb7	F#	Am7	Em7
E7	C#	D/E	F#m7
DMaj7	Ebm7b5	Ebm7b5	Gm6/D
			E7
			Em7

Dm	Am7	Am7	D6	Dm7
Em7	Am7	Dm7/A	G/D	C
F6	Am7	F/A	FMaj7	

Band-in-a-Box 6



Band-in-a-Box 7



Band-in-a-Box 8

The screenshot displays the Band-in-a-Box 8 software interface, showing a piano accompaniment for a song. The interface is divided into several sections:

- Top Section:** A piano roll showing the notes for the piano accompaniment. The notes are color-coded to match the chords below.
- Middle Section:** A keyboard view showing the chords for the piano accompaniment. The chords are displayed in a grid format, with each row representing a measure and each column representing a part of the piano accompaniment. The chords are color-coded: blue for the first part, yellow for the second, and green for the third.
- Bottom Section:** A list of chords for the piano accompaniment. The chords are displayed in a grid format, with each row representing a measure and each column representing a part of the piano accompaniment. The chords are color-coded: blue for the first part, yellow for the second, and green for the third.

The chords listed in the bottom section are:

- Am, Dm7, Dbm7, Db7, Db7, Db, Dbm7
- Db7, Db7, Db7, Db, Db7, Dbm7, Dbm7
- Db7, Db, Db7, Db, Db7, F, Db7
- Db7, Db, Db, Db7, Db, Dbm7, Dbm7
- Cmaj7, Dbdim, Dbmaj7, Db7, Db, Db, Dbm7, E7
- C7, Db, C, Db7, Db7, Dm, Db6, Cm7b5
- Db, D, Dbm7b5, Db, C6, Db7, Db
- C7, D, Dbm7b5, Db, C6, Db7, Db
- Dm7, D7, Db7, Dbm7, Cmaj7, Db, Db7, Db
- Db, Dbdim, Dbm7, Cmaj7, Dbm7, Ddim, Dm7, C, Dbm7
- Dbm7, Dbmaj7, Cmaj7, Dbm7, Ddim, Dm7, C, Dbm7

The software interface includes various controls like volume, pan, and solo buttons for each part.

Band-in-a-Box 9

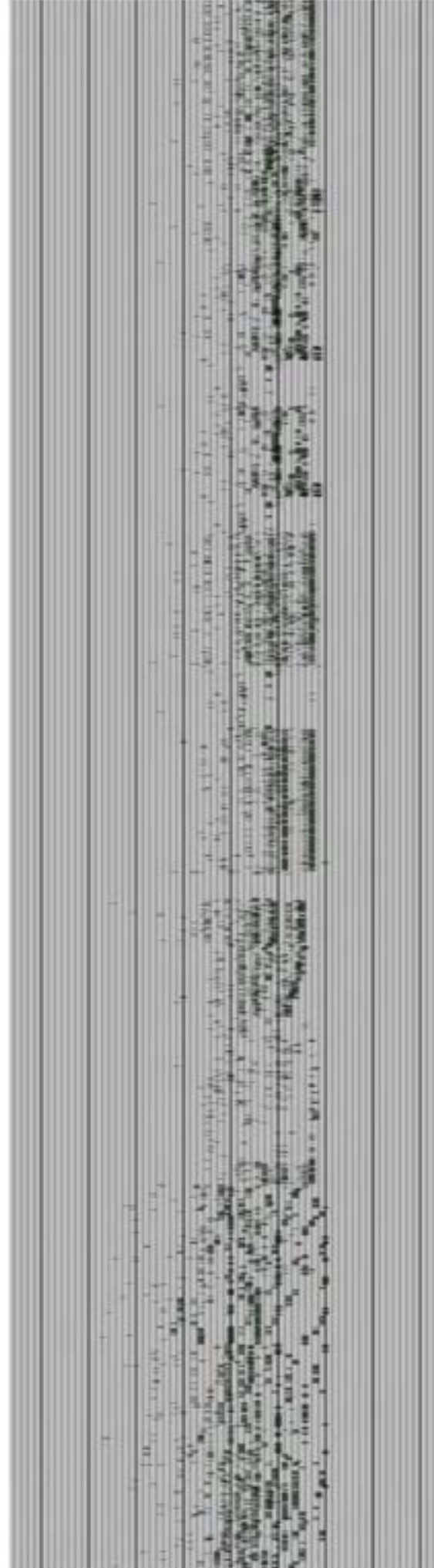
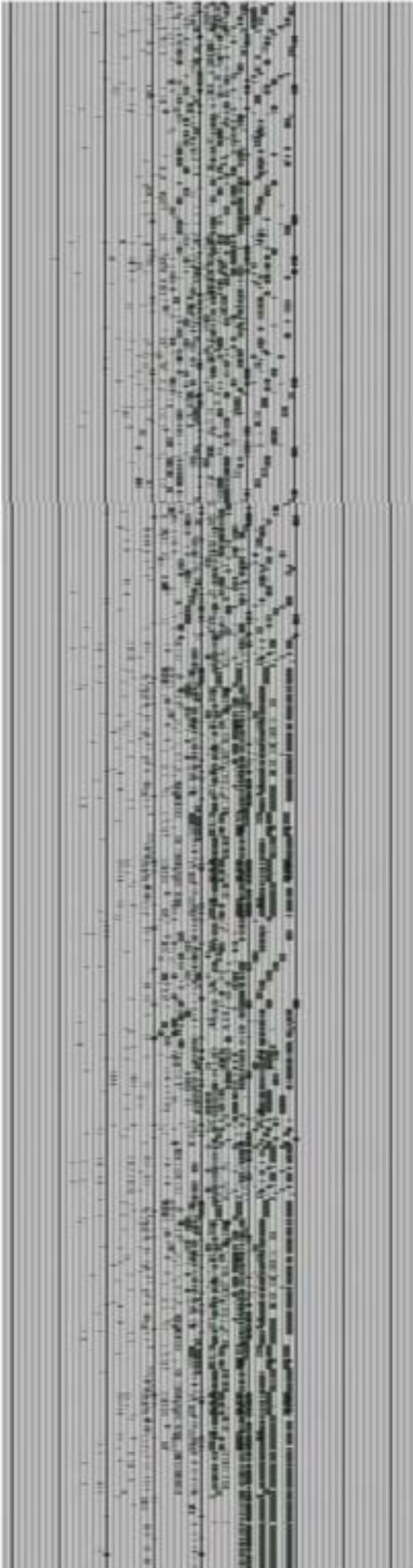
Band-in-a-Box 9 software interface showing a piano accompaniment. The interface includes a piano roll at the top, a list of chords in the center, and a keyboard view at the bottom. The chords are listed in a grid format, with some cells containing multiple chords or accidentals.

Dm7	G/D	G/D	Dm7
Dm7	Dm7		
F#Maj7	G7	Dm7	
Gm		G7	Ab
F#		F#Maj7	Ab
Dm7	Dm7	AbmMaj7	
Gm/D	Dm7	Dm7	
F#	Dm7	F#	Dm7
Dm7	Gm	F#	Ab
F#Maj7	Bb	F#m7b5	F#Maj7
F#	F#m7b5	Ab	Dm7

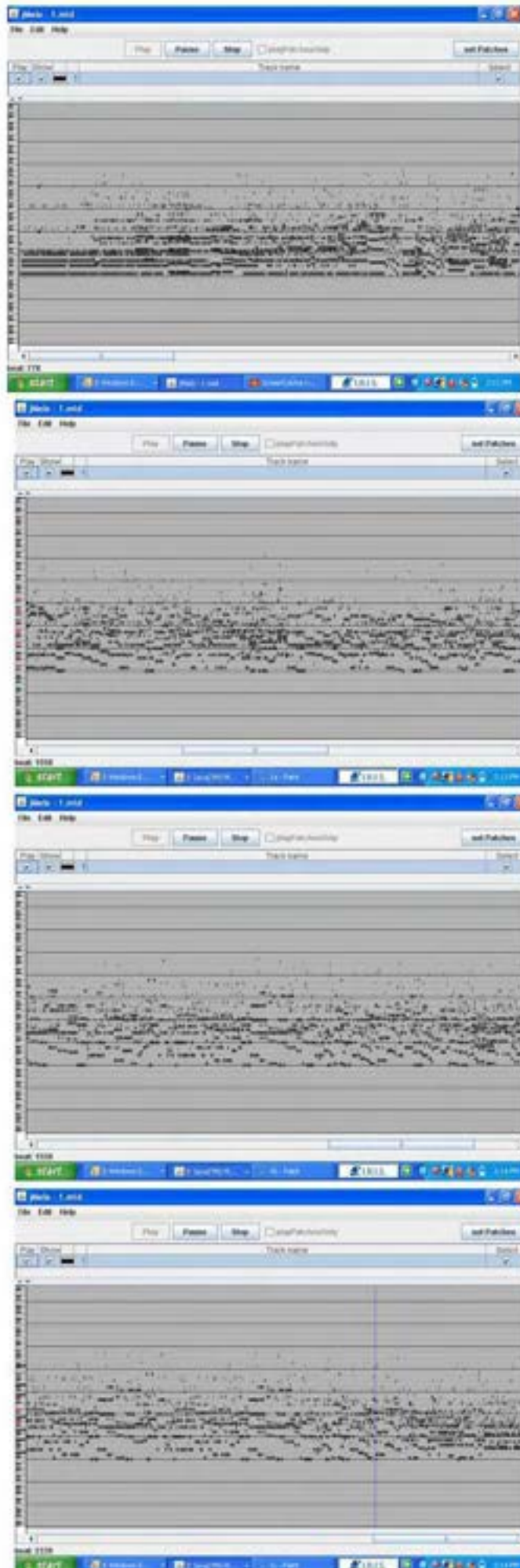
Band-in-a-Box 9 software interface showing a piano accompaniment. The interface includes a piano roll at the top, a list of chords in the center, and a keyboard view at the bottom. The chords are listed in a grid format, with some cells containing multiple chords or accidentals.

C	E/D#	EMaj7	EMaj7	Eb	Eb	Abm6/Eb
Abm6/Eb	E	E/G#	Ebm	Eb	Eb	
Ebm/BbAbm7	F#		Ebm	Ab7	B/A#	Gdim
Dbm7b5Em7	Em7	Eb	F#7sus		B/F#	F#
Eb	Abm7b5	G/F#	B#Maj7	Abm7b5B7	C	F#m
G7	F#Maj7	F#7	F#m	Ebm7b5	F#dim	Bm7b5
F#/C#	Db7	G7	F#/C#	Edim	GmMaj7	B7
Db7	Bb7	F#	B7sus	Bm7	G	Ab
Bm7b5		E/B	Bm7b5	B7	Fdim	
Bm7b5	B7	Bm7	Bm7b5	B7sus	B7	
B		B7	F7	Db6	Dm7	Abm7b5
D/C	Bm7b5	C	Db/C	B7	A/B	CMaj7

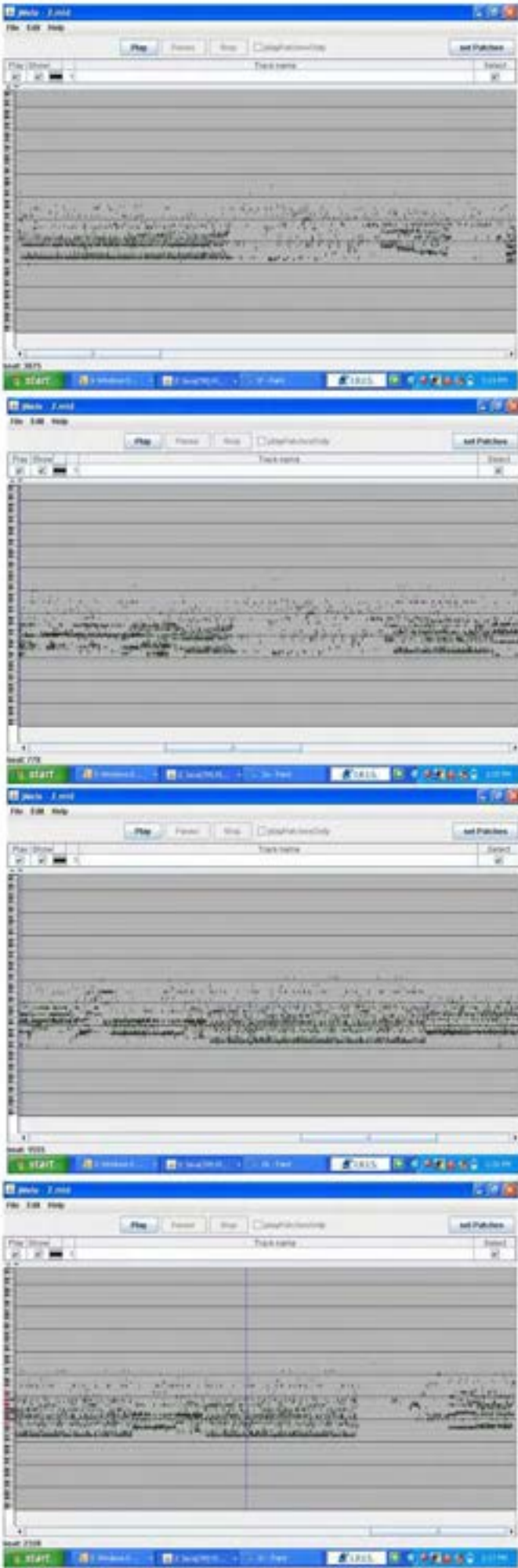
jMelo



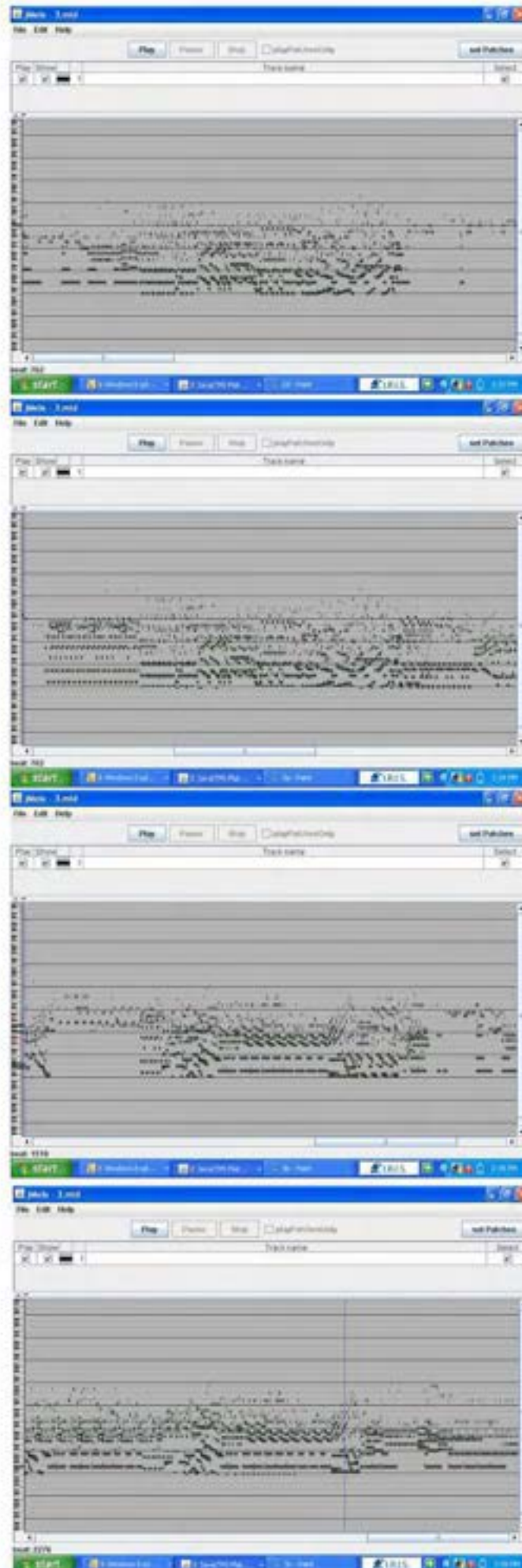
jMelo 1



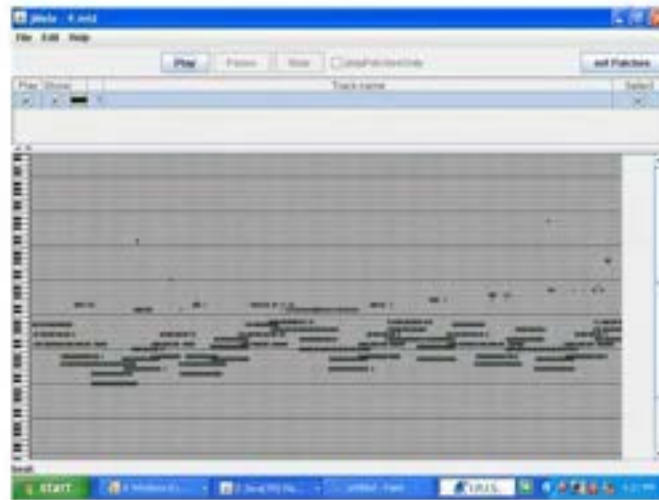
jMelo 2



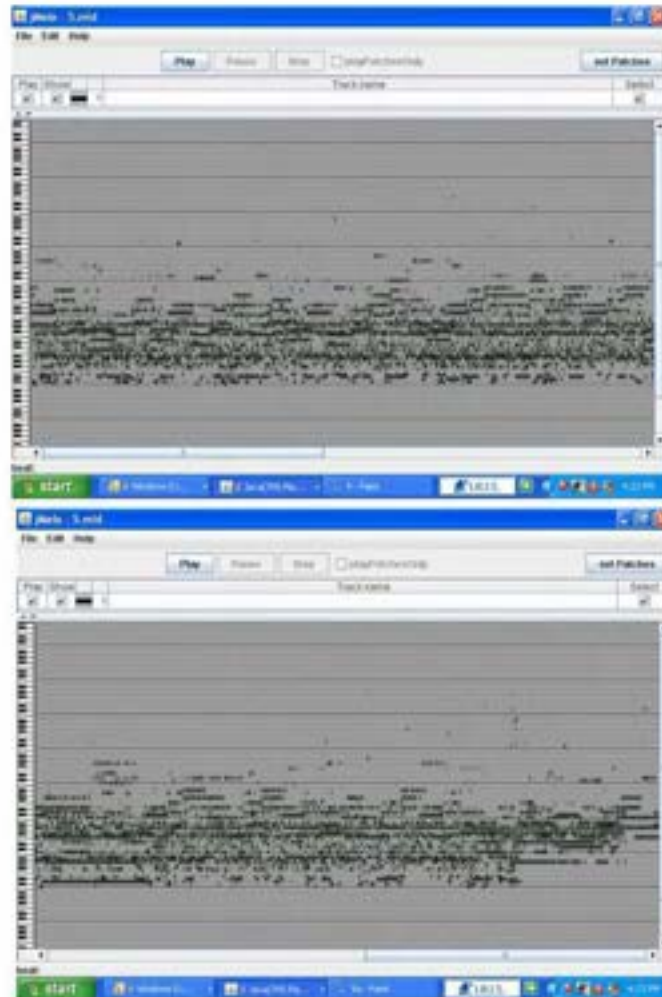
jMelo 3



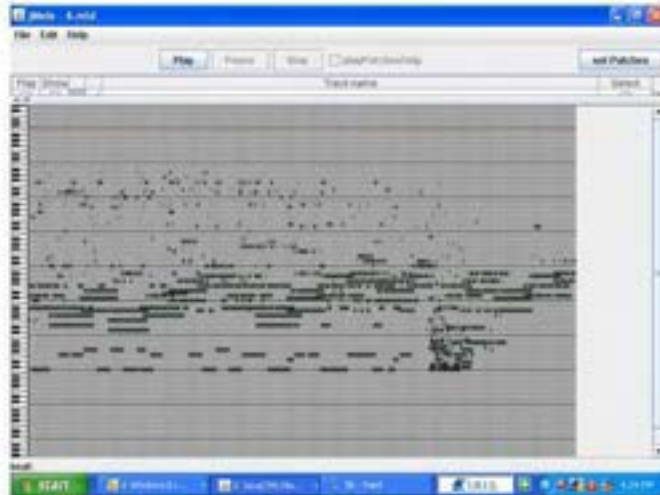
jMelo 4



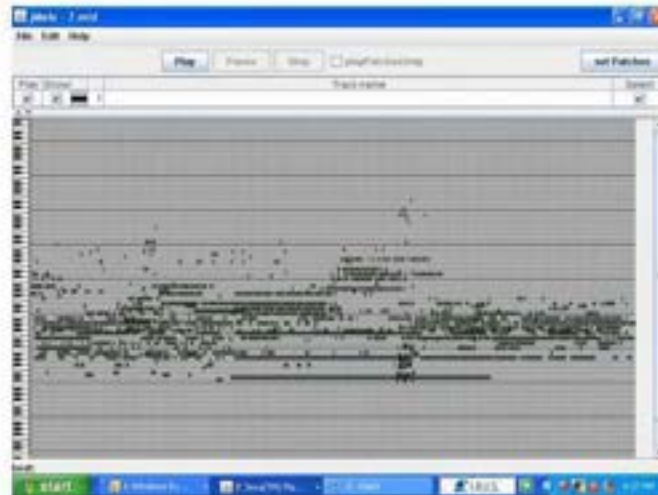
jMelo 5



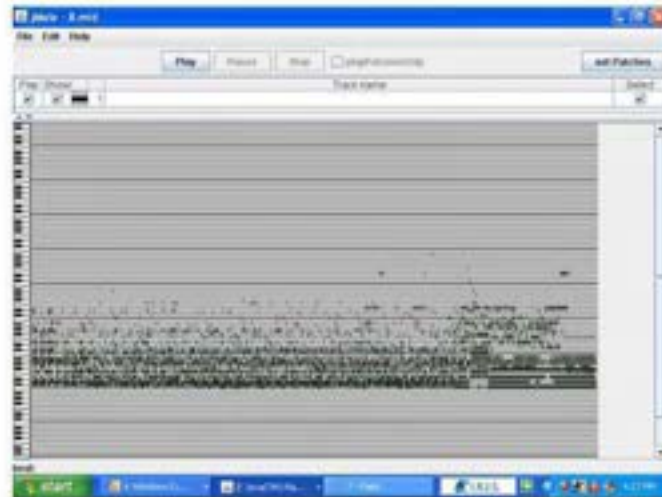
jMelo 6

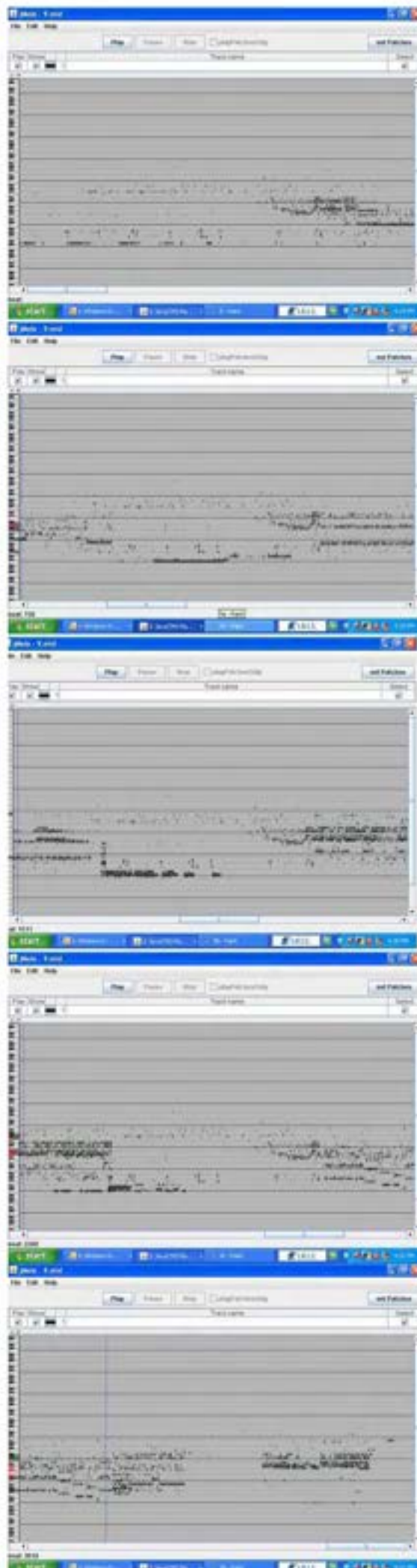


jMelo 7

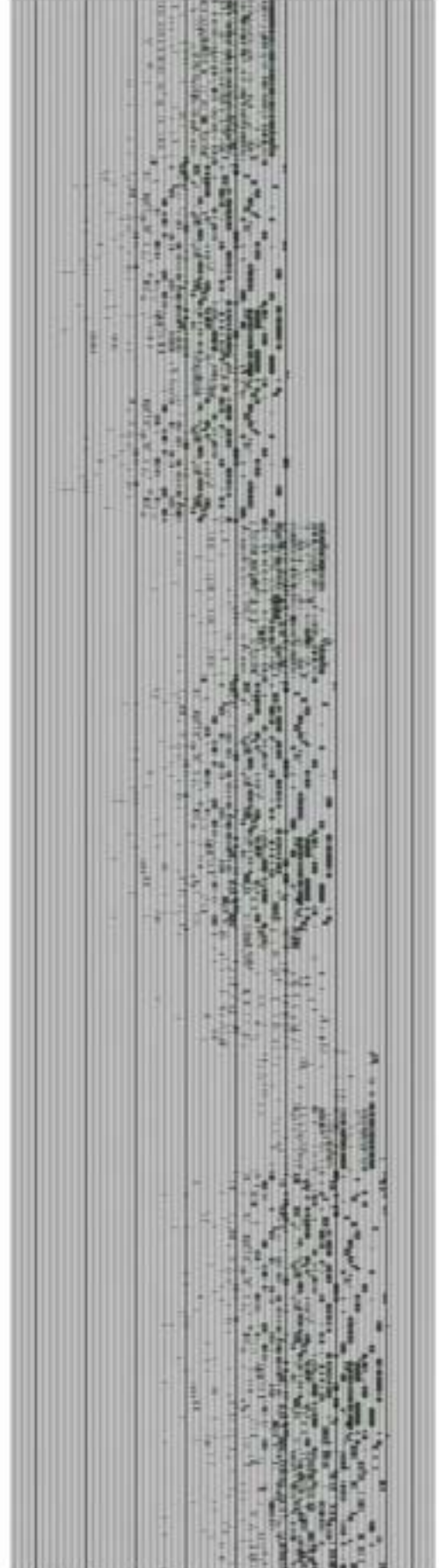
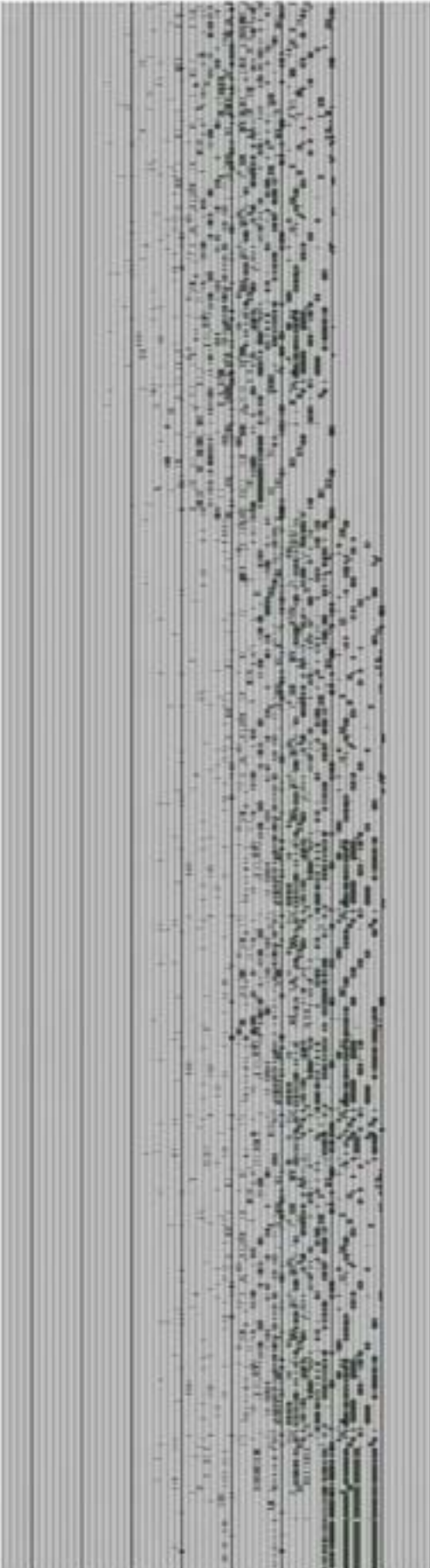


jMelo 8

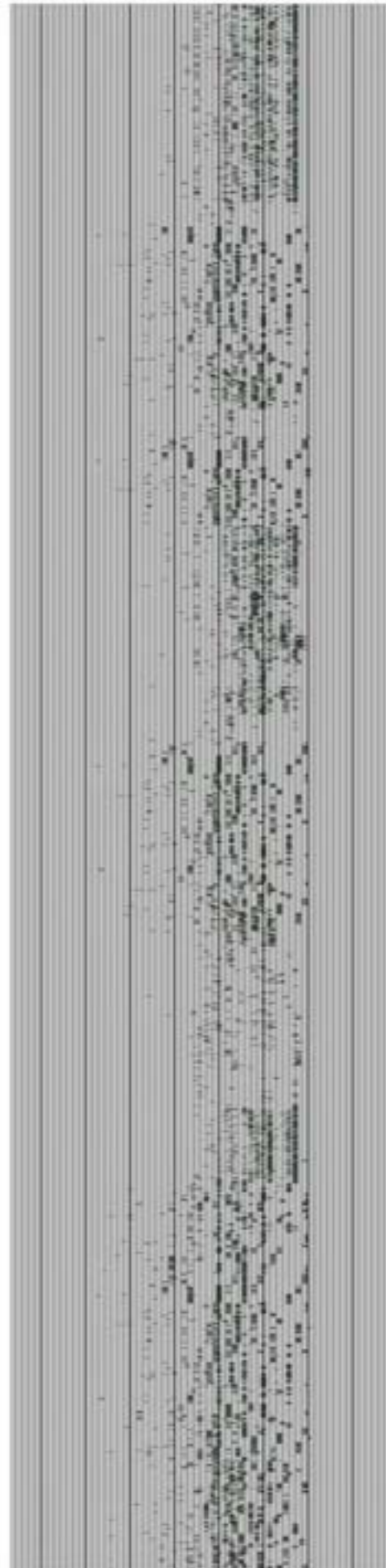




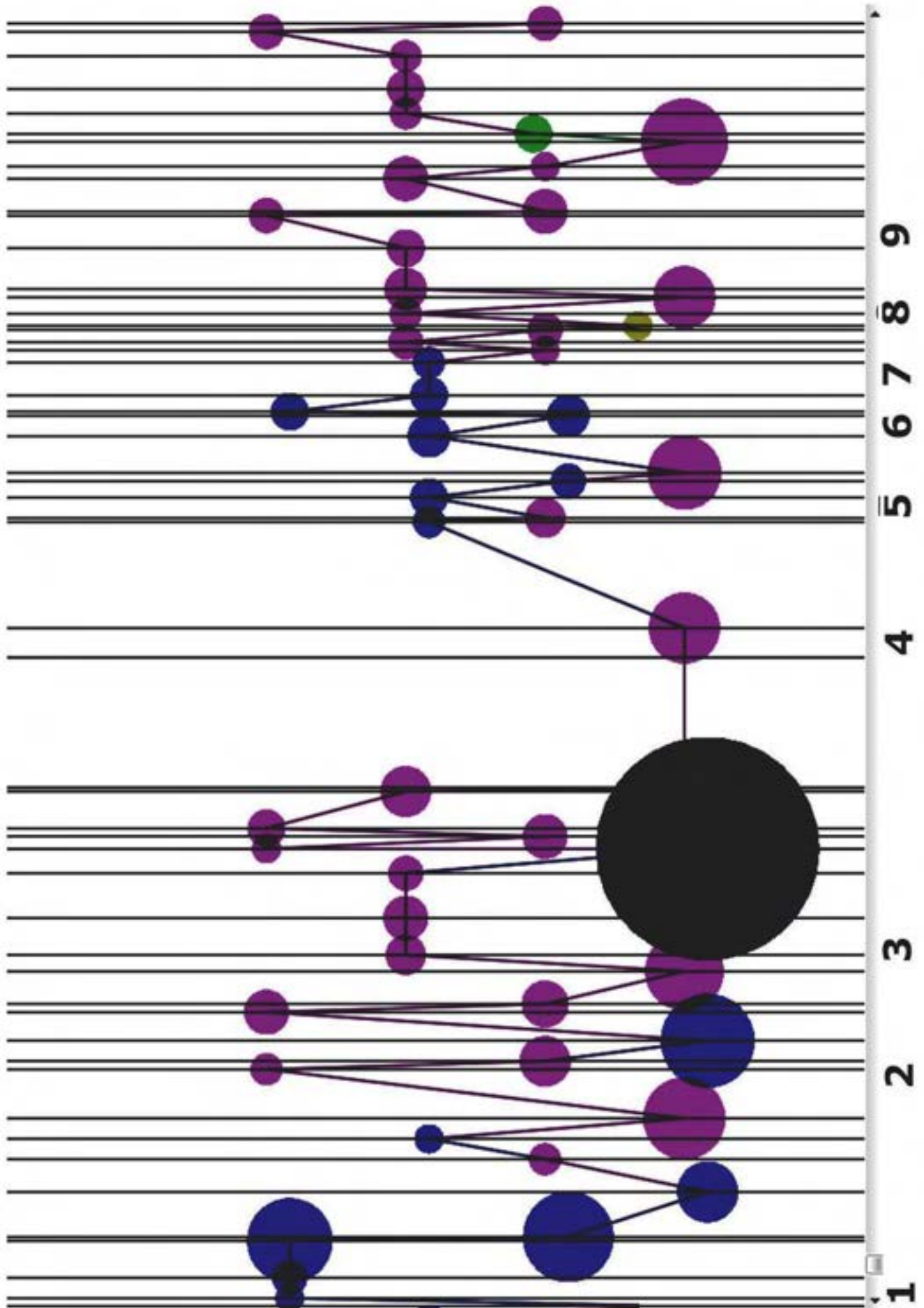
jMetro

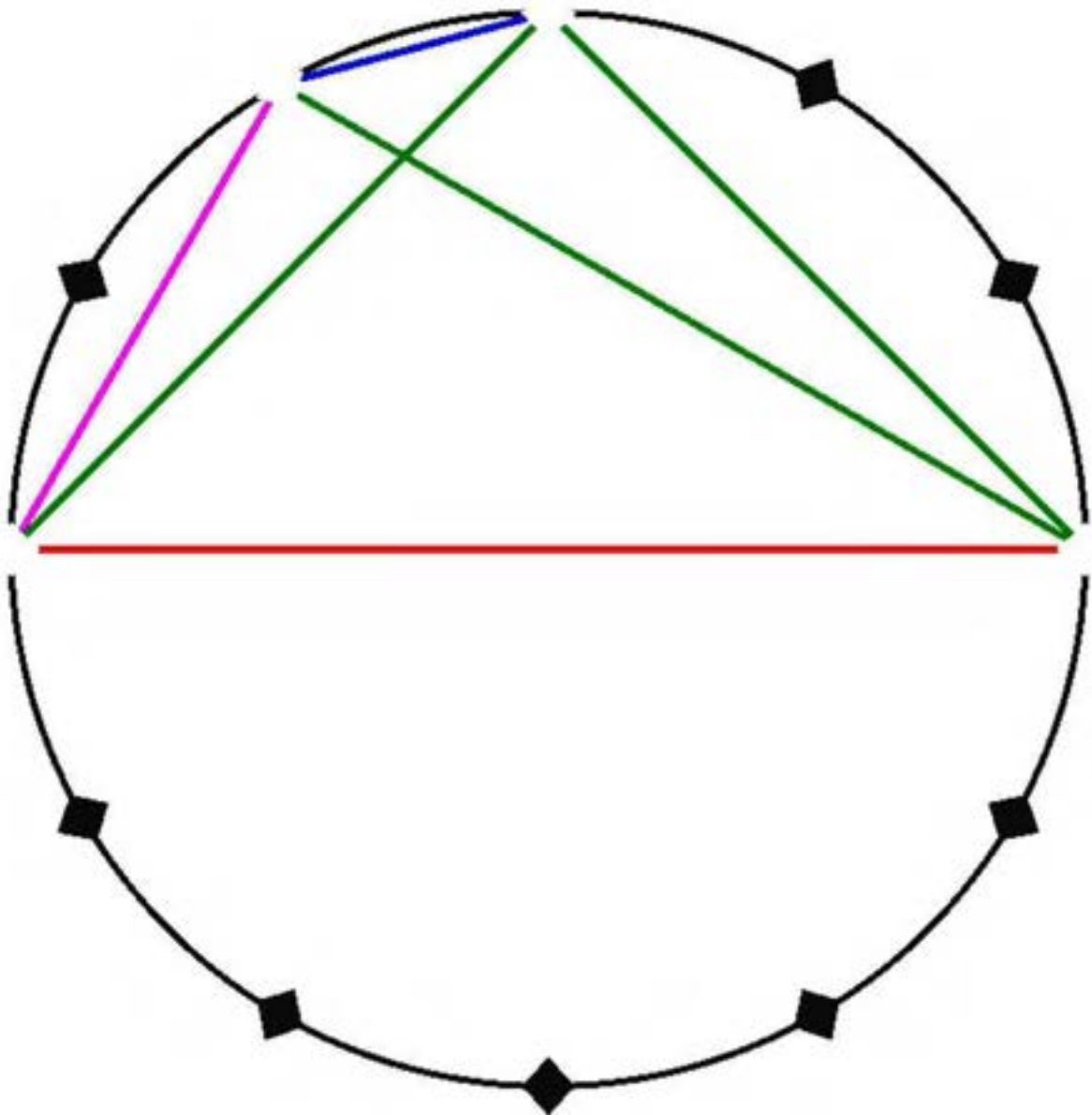


jMorph

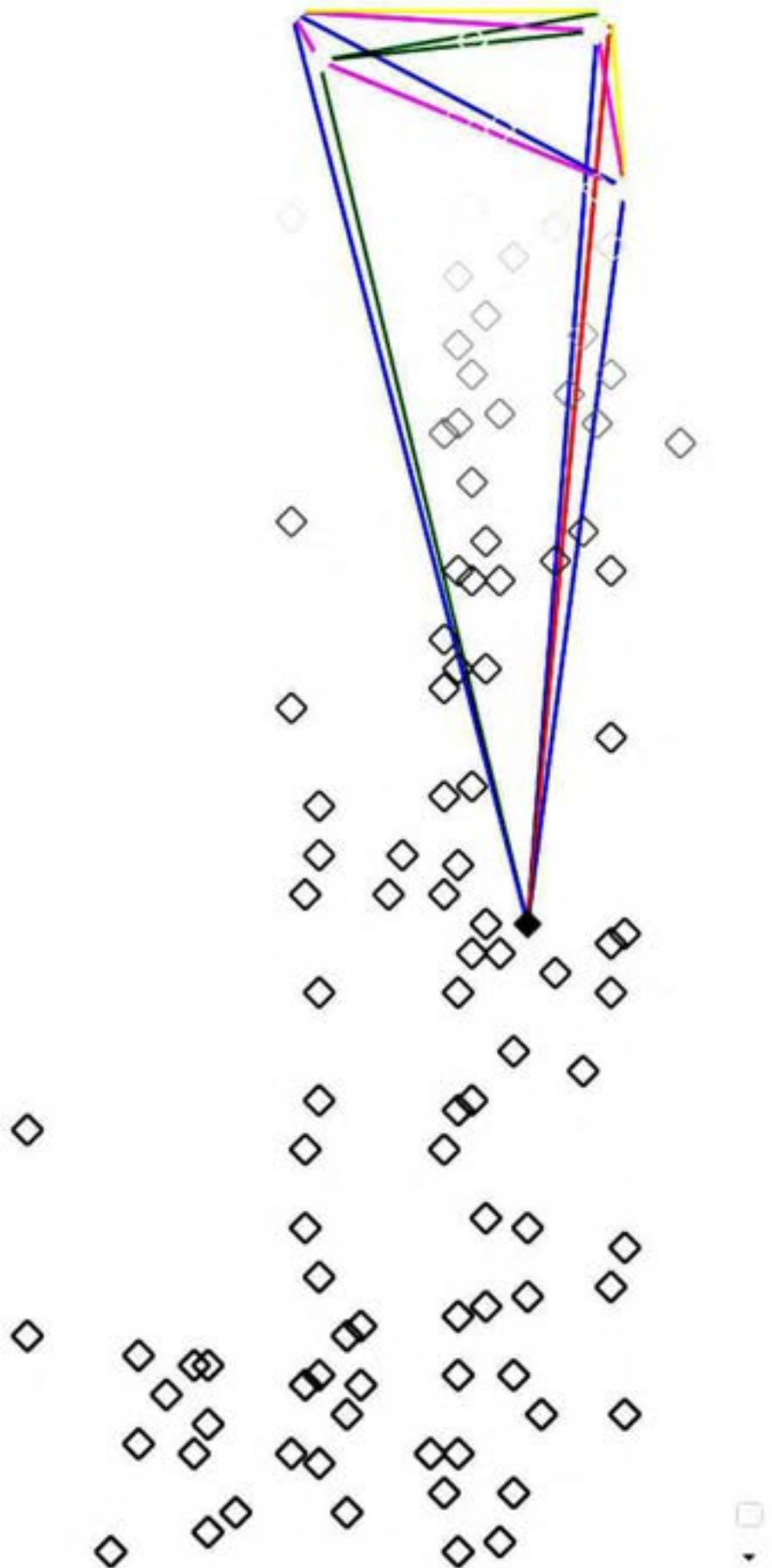


Music Animation Machine - sequences

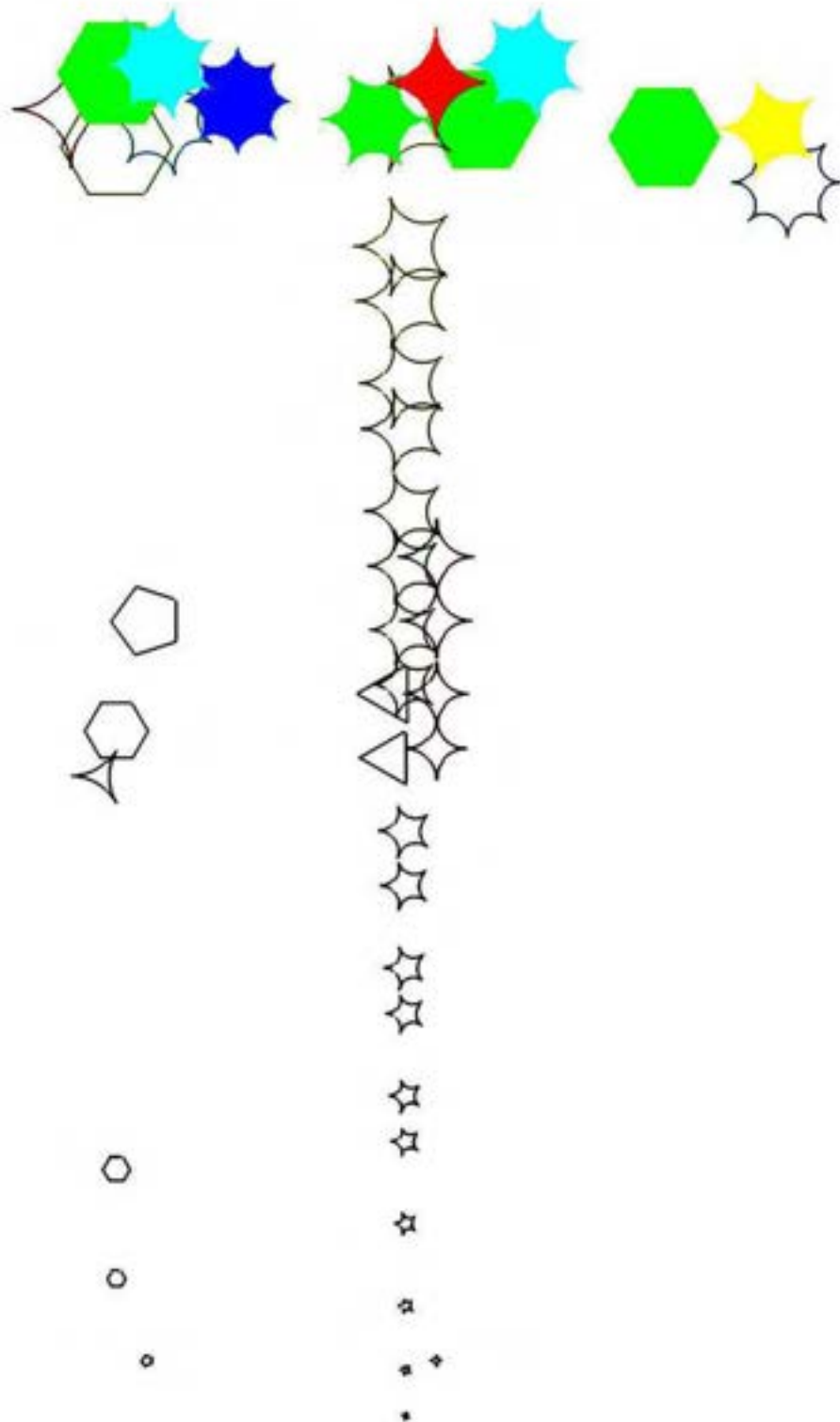


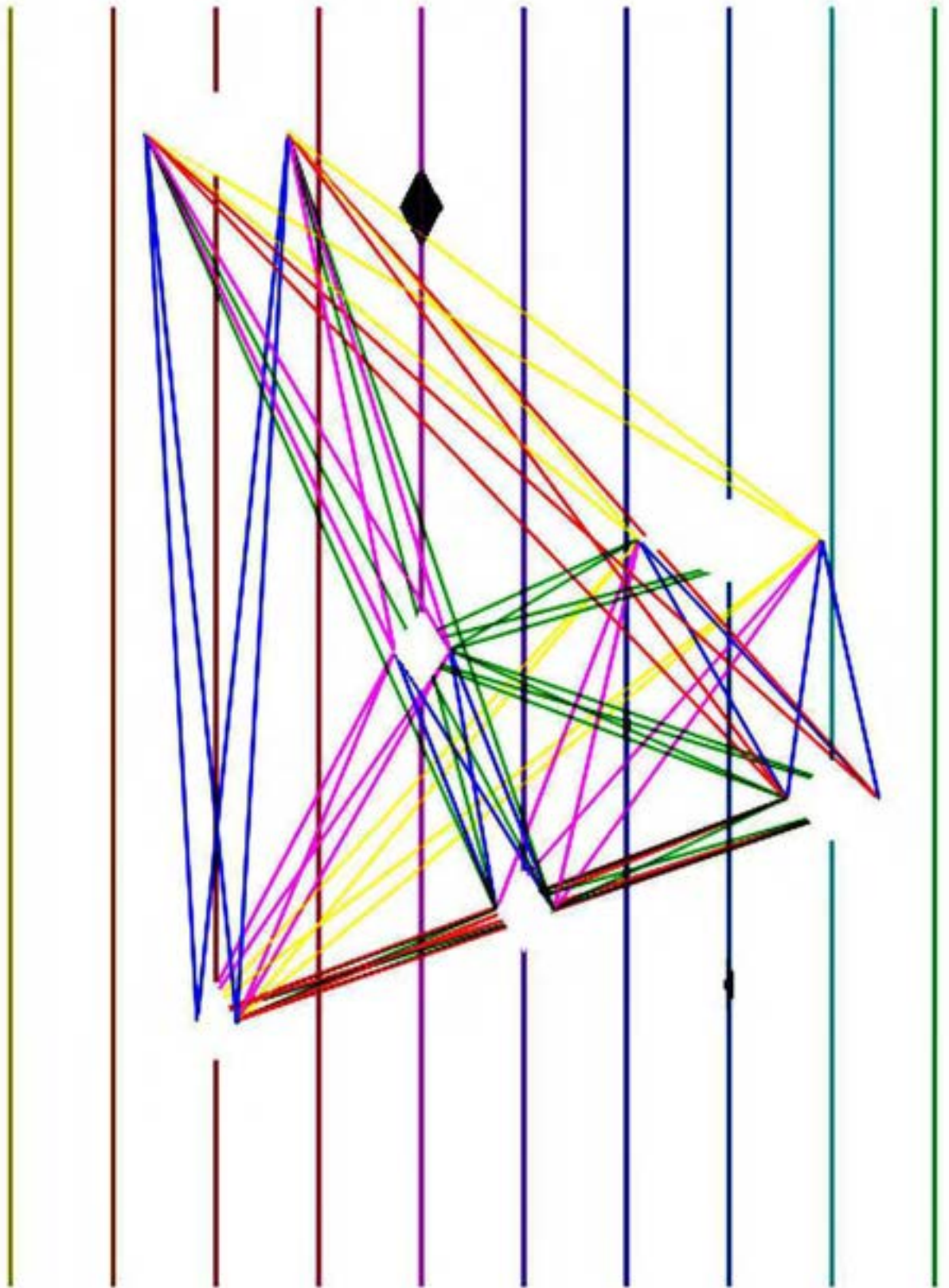
Music Animation Machine - 1 (intervals)

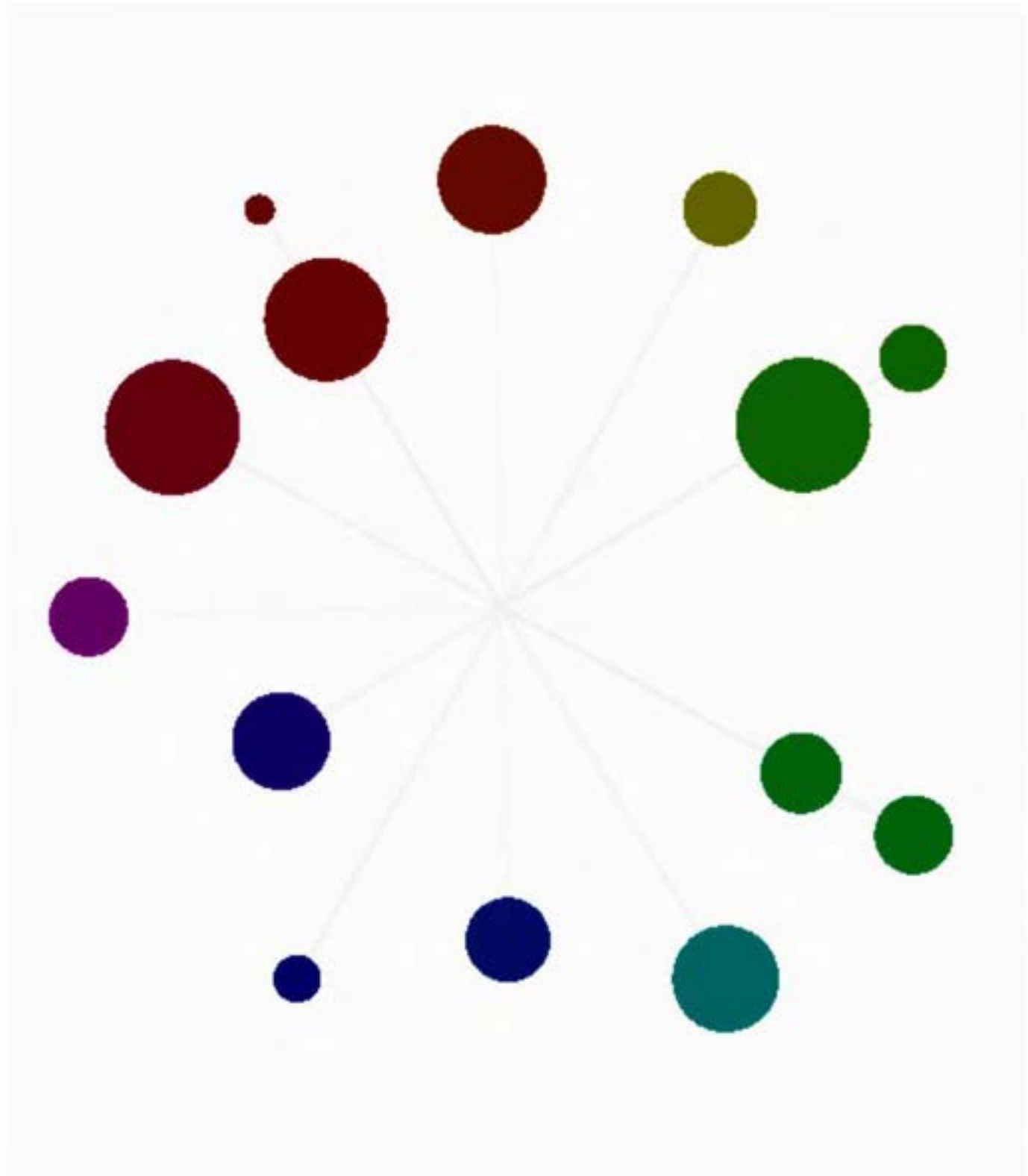
Music Animation Machine -2 (interval + pitch)



Music Animation Machine - 3 (shapes)

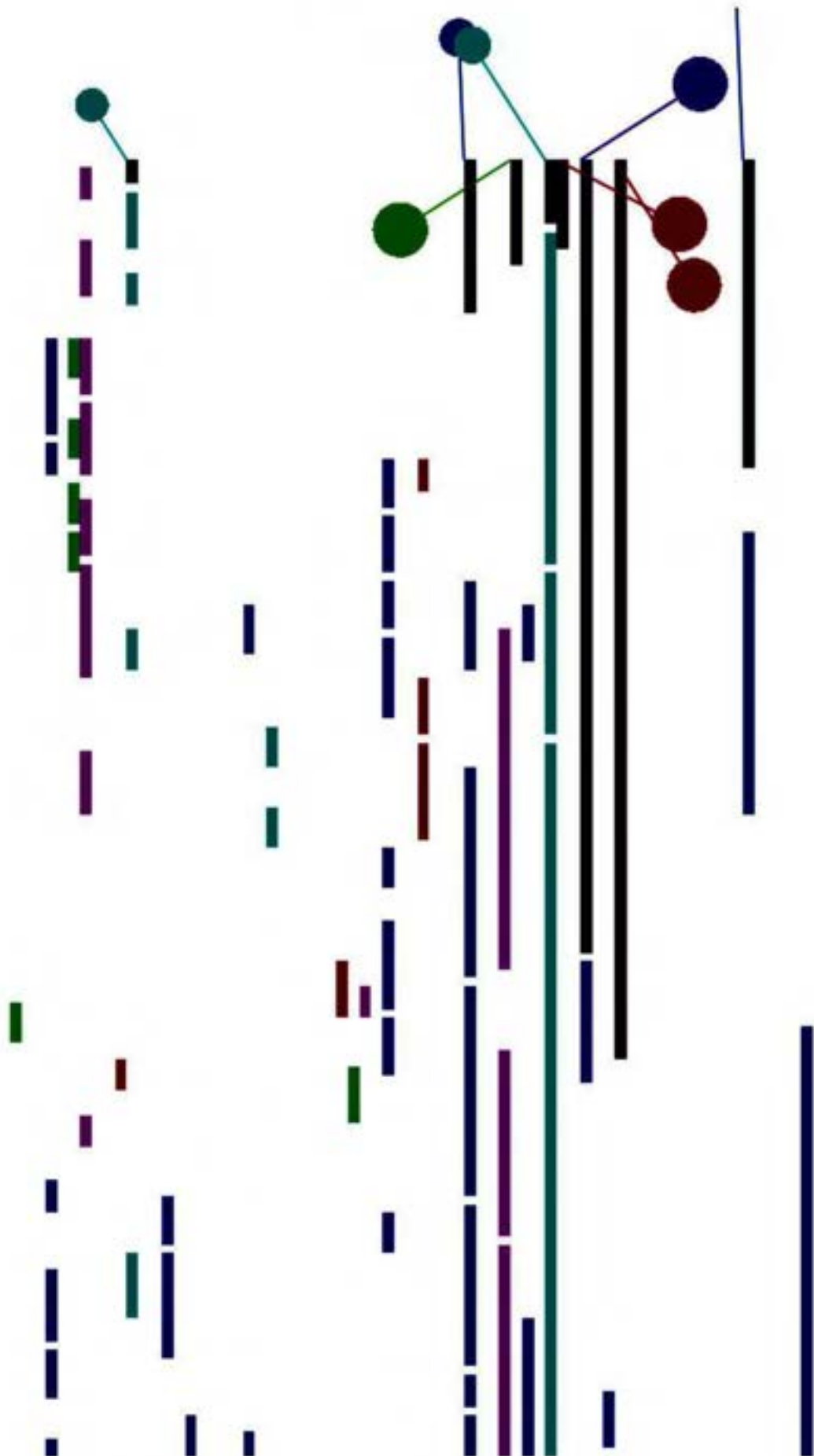


Music Animation Machine - 4 (tonality staff)

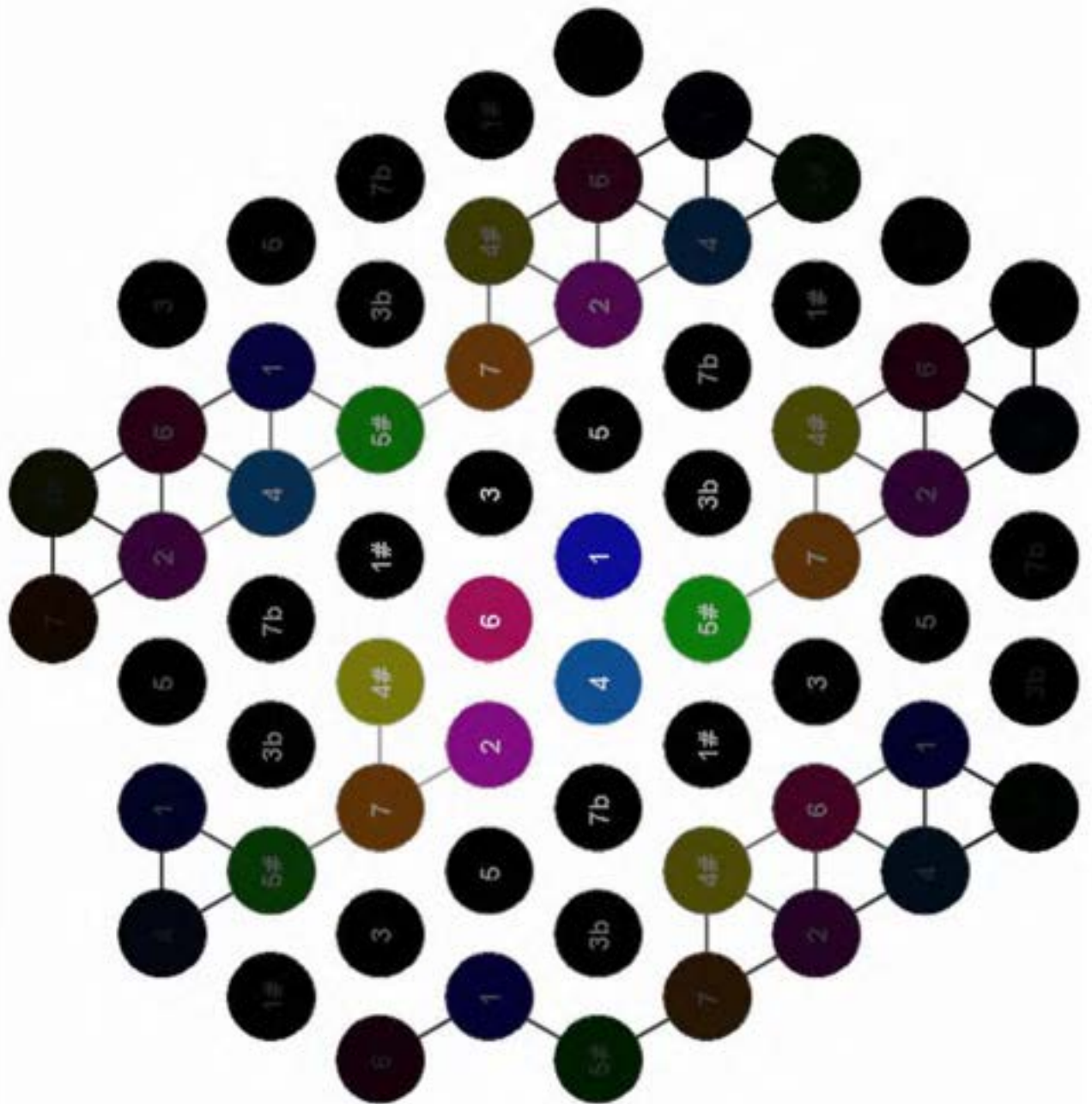
Music Animation Machine-5(tonality compass)

Music Animation Machine

- 6 (tonality compass + bars)



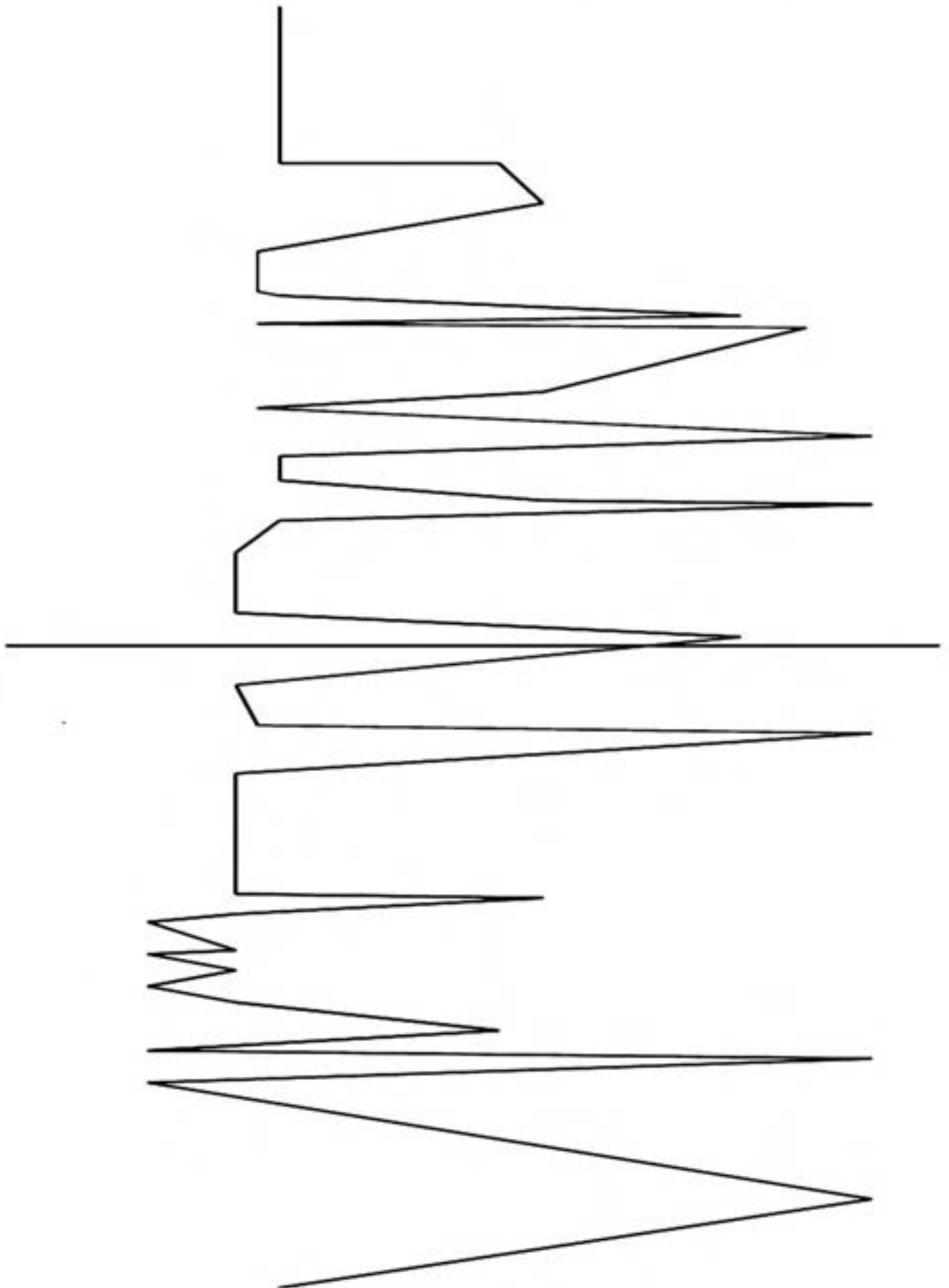
Music Animation Machine -7 (triads)



Music Animation Machine - 8 (part motion)



Music Animation Machine -9 (part trajectory)



The Principal Visual Patterns



**The Eternal Flame -
United States
Holocaust Memorial
Museum**

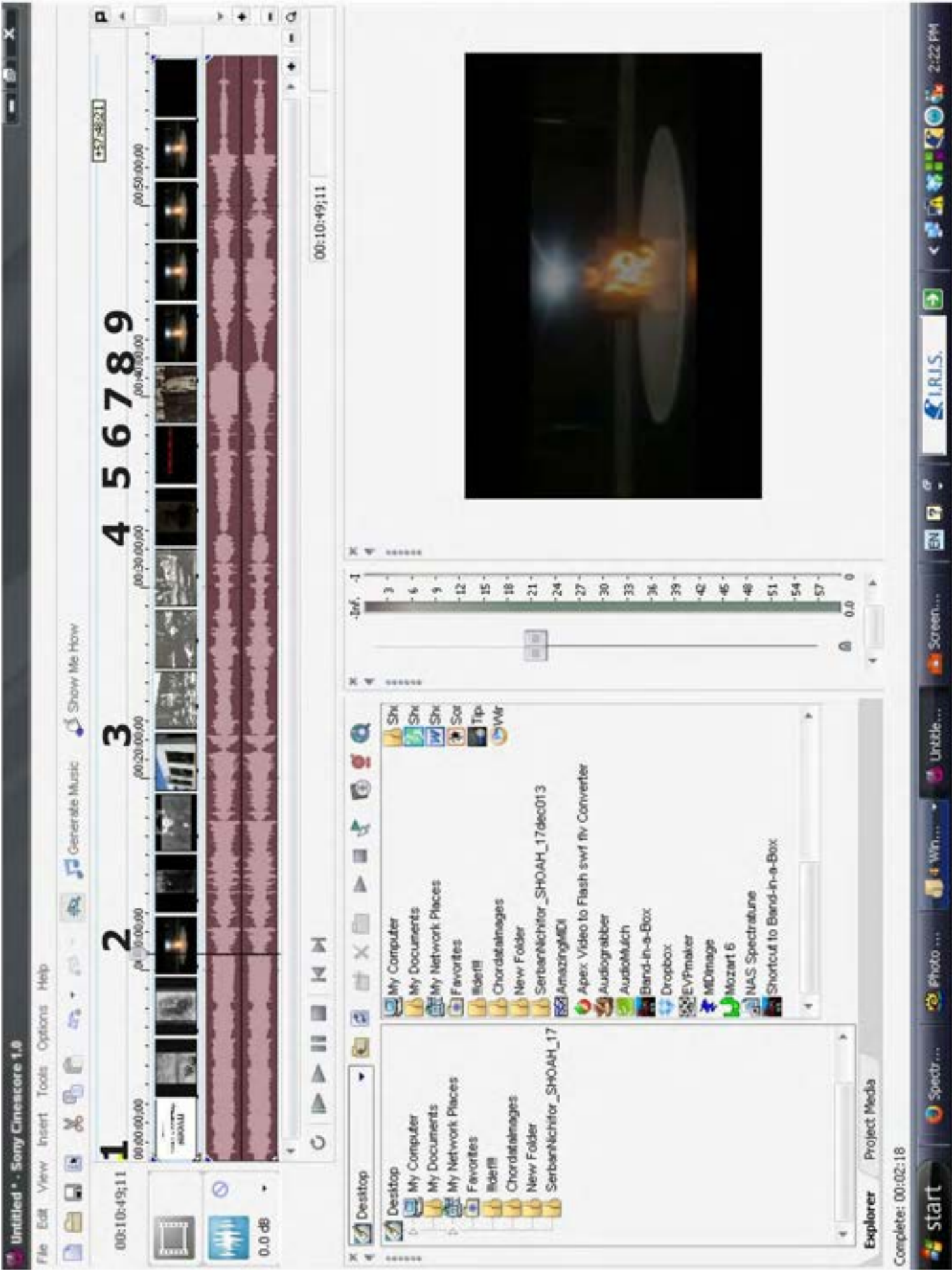


**Yad Vashem
Museum
Jerusalem**



**Yad Vashem
Museum
Jerusalem**

Cinescore



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<http://isurvived.org/SerbanNichifor-music.html>

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- MIDImage software: <http://www.persongo.net/midimage>
- CINESCORE software: <http://www.sonycreativesoftware.com/cinescore>



Serban Nichifor

Composer, Interpreter, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology
Theology Faculty, University of Bucharest
International courses of composition at Darmstadt, Weimar, Breukelen and Munchen
USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);
Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)
Vice-president of the ROMANIA-BELGIUM Association
Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC
FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, ... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY
Associate: SABAM - IPI code of the artist : I-000391194-0
Artist page : www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm

About the piece



Title: SHOAH - part II (2015) [Poems by Benedict Solomon and Benjamin Fondane]
Composer: Nichifor, Serban
Licence: Copyright © Serban Nichifor
Publisher: Nichifor, Serban
Style: Modern classical

Serban Nichifor on free-scores.com



- listen to the audio
- share your interpretation
- comment
- contact the artist

***In loving memory of my dear wife
LIANA ALEXANDRA (1947-2011)***

SERBAN NICHIFOR

SHOAH

part II (2014-2015)

- KADISH, poems by BENEDICT SOLOMON - page 2
- EXODUS, poems by BENJAMIN FONDANE - page 23
- PRAYER FOR THE VICTIMS OF THE HOLOCAUST - page 125

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IPI Name No. 46376567
IPI Base No. I-000391194-0**

SERBAN NICHIFOR

(8-X-2014)

KADDISH

for Soprano or Tenor and Organ

Poems in Romanian by

BENEDICT SOLOMON

- 1. Tu mi-ai ucis credinta***
- 2. Pastel multicolor***
- 3. Kafka***

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(SABAM, UCMR-ADA)**

GRAVE

TU MI-AI UCIS CREDINTA
Versuri de Benedict SOLOMON

Muzica de Serban NICHIFOR

♩ = 54

Soprano

Organ

ff *mp* *p* simile

8

Soprano

Organ

mf

Si da-ca am ple - cat Dinas-ta lu - me U - cis de

14

Soprano

Organ

ti - ne, De u - ra ta, De se - tea ta de san ge, De se - tea de pu - te - re,

18

Soprano

f Te voi ier - ta *mf* Dar nu te voi ier-

Organ

23

Soprano

- ta Ca mi'ai u - - cis pa rin - tii, Cami'ai u - cis ne -

mp *mf*

Organ

mp *mf*

poco a poco acc.

25

Soprano

ff - - vas ta Si fra tii Si copii-i Si *ff* nea - mul tot, a - proa - pe, *fff* Si

f *ff* *fff*

Organ

f *ff* *fff*

f *ff* *fff*

$\text{♩} = 56$ $\text{♩} = 60$

28 *rall.* ♩ = 50 ♩ = 44 ♩ = 54 *Tempo I*

Soprano

mi'aiu - cis cre - din ta meain ti - ne, *fff* Cre - din ta meain om,

Organ

32

Soprano

mf Nu, nu te pot ier - ta *mp* A(M)

Organ

mp

39 ♩ = 48 ♩ = 40 ♩ = 30

Soprano

A(M)

Organ

rall. *f*

28.VI-2014

PASTEL MULTICOLOR
Versuri de Benedict SOLOMON

Andante

Muzica de Serban NICHIFOR

♩ = 96

Soprano

Organo

mf

mp

9

♩ = 90 ♩ = 80 ♩ = 70 ♩ = 96

Soprano

Organo

mp

mp

Amvi - sat ca ma plim -

14

Soprano

- bam Prin ta - ra lui Goe - the Prin ta - ra lui

Organo

Detailed description: This system contains measures 14 through 17. The Soprano part begins with a half rest in measure 14, followed by a melody in measures 15-17. The lyrics are: "- bam Prin ta - ra lui Goe - the Prin ta - ra lui". The Organo part features a continuous accompaniment in the right hand, consisting of eighth and sixteenth notes, while the left hand has whole rests throughout the system.

18

Soprano

Bee - tho - ven A lui Schi - ler si'a lui Kant, Darsi a lui Heine si'a lui

Organo

Detailed description: This system contains measures 18 through 21. The Soprano part has a melody with lyrics: "Bee - tho - ven A lui Schi - ler si'a lui Kant, Darsi a lui Heine si'a lui". The Organo part continues with a similar accompaniment pattern in the right hand and rests in the left hand.

22

Soprano

Men - del - sohn, A lui Mo ritz La - za rus, A lui Feucht wan - ger

Organo

26

Soprano

Si a lui Ja - kob Was - ser - man. Si ma ur - cam pe'un

Organo

30 Marciale $\text{♩} = 100$

Soprano

mun - te vop sit de ver de-le bra - zi - lor Na - *f* scuti din tim - pul Ni-be-

Organo

34

Soprano

- lun - gi - lor Si var - ful munte - luisa - ru - - ta ce - ru'al bas truca ma - - rea

Organo

Piu Mosso $\text{♩} = 106$ **Allargando** $\text{♩} = 90$ $\text{♩} = 70$

Soprano

ff

Cer braz - dat de nori al - bas tri - fu - mu rii Si de vas le le pa - sa -

Organo

f

Soprano

$\text{♩} = 120$

ri - - lor cluster

Organo

fff cluster

fff

fff

Parlando Rubato

Priveam de sus
 Campia stropita in verde, in galben, in rosu
 Si pe care curgeau suvitele de mercur ale apelor.
 Era ca un covor
 Tesut din parul martirelor
 Si colorat in blond, roscat si argintiu
 Si cu pete brune - ca si camasile brune,
 Brune de sangele inchegat pe ele.
 Par din pletele sfintelor.
 Plete taiate de mainile vopsite in sange,
 Mainile fiarelor gheenei.

46

Soprano

Organo

Era o liniste de cimitir,
 Ca in raiul lagarelor
 Celui de-al treilea Reich.
 Si m-am trezit:
 Totul era vis,
 Doar covorul tesut
 Din parul de pe capetele femeilor
 Era adevarat.
 Dar lasat mostenire - omenirii

49

Soprano

Organo

fff

25-VIII-2014

fff

Parlando Rubato

KAFKA
Versuri de Benedict SOLOMONMuzica de
Serban NICHIFOR

$\text{♩} = 66$

Soprano

Organ

12

Soprano

Organ

Ne vizitau in ghetou, / Imbracati in uniforme lor / De culoare feldgrau, / Cu cruci de fier / Infipte pe piept, / Sau atarnand / Ca niste streanguri, / De gat, / Sau cruci incarligate / Pe brat, / Incarligate, ca si gandurile lor, / Negre, ca si sufletul lor, / De fier, ca si inima lor. /

22

Soprano

Din crucile lor picurau lacrimi, / Din gandurile lor, ura, / Din sufletul lor, sange,
Din inima lor, otrava. //

Organ

The musical score for measures 22-28 features a Soprano vocal line and a three-staff Organ accompaniment. The Soprano part includes the lyrics: "Din crucile lor picurau lacrimi, / Din gandurile lor, ura, / Din sufletul lor, sange, / Din inima lor, otrava. //". The Organ part is written in bass clef and includes various musical notations such as triplets, slurs, and rests.

29

Soprano

Organ

The musical score for measures 29-34 features a Soprano vocal line and a three-staff Organ accompaniment. The Soprano part is represented by a solid black bar, indicating a rest or a full measure of silence. The Organ part is written in bass clef and includes various musical notations such as slurs, rests, and triplets.

38 ♩ = 132

Soprano

Organ

41

Soprano

Organ

45

Soprano

Organ

mf

f

49

Soprano

Organ

Ne vizitau in ghetou, / Inotiti – uneori – de sotiile / Si de copiii lor / - Cu ochi senini albastri, / Cu parul blond buclat -. // Creaturi de rasa superioara! //

mf

53

Soprano

Organ

57

Soprano

Organ

Ne vizitau in ghetou / Si se uitau, uneori, la noi / Ca la niste animale / Din gradina zoologica, / Inchise in custi / Si care vor fi duse, in curand, / La abator / (Sau crematoriu) / Ca spectacolul sa aiba un final. //

61

Soprano

Organ

64

$\text{♩} = 135$

Soprano

Organ

67 $\text{♩} = 140$

Soprano

Organ

70 $\text{♩} = 145$ $\text{♩} = 150$

Soprano

Organ

Apoi, spre amintire, / Ne fotografiau: / Imagine din Kafka:

ff

72 $\text{♩} = 60$

Soprano *ff* Fiare salbatice / In uniforme / De culoarea pielei de soparla / Ce fotografiau

ff DRAMMATICO

Organ *ff*

77 $\text{♩} = 60$ GRAVE, DOPPIO PIU LENTO

Soprano *ff* *f* *f*

f *mf*

Organ *f* *mf*

52

Soprano

Oa- meni in custi Oa meni in

Organ

53 54 55

56

Soprano

custi Oa- meni Oa meni Oa

Organ

57 58 59 60

92

Soprano

meni in custi quasi glissando

Organ

95

Soprano

Oa - - - meni A(M) (quasi glissando lento)

Organ

160 poco a poco rall. $\text{♩} = 50$ $\text{♩} = 40$ $\text{♩} = 30$

Soprano

A

Organ

8-X-2014

The musical score consists of two staves. The top staff is for the Soprano voice, and the bottom staff is for the Organ. The Soprano part starts at measure 160 with a half note G4, followed by a half rest, then a half note F#4, and a half note E4. The Organ part features a series of chords in the left hand and a melodic line in the right hand. The tempo is marked 'poco a poco rall.' with quarter note speeds of 50, 40, and 30. The score ends with a double bar line and the date '8-X-2014'.

SERBAN NICHIFOR

(15 August 2014)

EXODUS

My Last Will And Testament

In Memory

Benjamin Fondane and Liana Alexandra

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(SABAM, UCMR-ADA)**

- I.) *Lontano Waltz* – page 1
- II.) *EXODUS, poem by BENJAMIN FONDANE* – page 4
- III.) *WHEN YEHOVAH CREATED THE UNIVERSE, poem BENJAMIN FONDANE* – page 48
- IV.) *Waltz 01* – page 52
- V.) *Waltz 02* – page 61
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I

LONTANO WALTZ
for Solo Clarinet, Celesta and Strings
- score in C -

Lento e Lontano, Quasi Senza Tempo

Serban Nichifor

♩ = 60

Solo Cl *mp* *dolcissimo*

Celesta *mp*

Strings *p*

11

Solo Cl

Celesta

Strings

20

Solo Cl *mf*

Celesta *mp*

Strings

30

Solo Cl *rall.* $\text{♩} = 50$ $\text{♩} = 60$

Celesta

Strings

Bucharest, 27 July 2013

II

EXODUS

Super

Flumina Babylonis

poem by

BENJAMIN FONDANE

BENJAMIN FONDANE / BENJAMIN FUNDOIANU

Exodus: Super Flumina Babylonis

(Preface)

It is to you I speak, antipodal men,

I speak man to man,

with the little in me of man that remains,

with the scrap of voice left in my throat,

my blood lies upon the roads, let it not, let it

not cry out for vengeance!

The death-note is sounded, the beasts hunted down,

let me speak to you with these very words

that have been our share-

few intelligible ones remain.

A day will come, surely, of thirst appeased,

we will be beyond memory, death

will have finished the works of hate,

I will be a clump of nettles beneath your feet,

-ah, then, know that I had a face

like you. A mouth that prayed, like you.

When a bit of dust, or a dream,

entered my eye, this eye shed its drop of salt. And when

a cruel thorn raked my skin

the blood flowed red as your own!

Yes, exactly like you I was cruel, I

yearned for tenderness, for power,

for gold, for pleasure and pain.
Like you I was mean and anguished,
solid in peacetime, drunk in victory,
and staggering, haggard, in the hour of failure.
Yes, I was a man like other men,
nourished on bread, on dreams, on despair. Oh, yes,
I loved, I wept, I hated, I suffered,
I bought flowers and did not always
pay my rent. Sundays I went to the country
to cast for unreal fish under the eye of God,
I bathed in the river
that sang among the rushes and I ate fried potatoes
in the evening. And afterwards, I came back for bedtime
tired, my heart weary and full of loneliness,
full of pity for myself,
full of pity for man,
searching, searching vainly upon a woman's belly
for that impossible peace we lost
some time ago, in a great orchard where,
flowering, at the center,
is the tree of life.
Like you I read all the papers, all the bestsellers,
and I have understood nothing of the world
and I have understood nothing of man,
though it often happened that I affirmed

the contrary.

And when death, when death came, maybe
I pretended to know what it was, but now truly

I can tell you at this hour,
it has fully entered my astonished eyes,
astonished to understand so little-
have you understood more than I?

And yet, no!

I was not a man like you.

You were not born on the roads,
no one threw your little ones like blind kittens

into the sewer,
you did not wander from city to city
hunted by the police,
you did not know the disasters of daybreak,

the cattle cars
and the bitter sob of abasement,
accused of a wrong you did not do,
of a murder still without a cadaver,
changing your name and your face,
so as not to bear a jeered-at name,
a face that has served for all the world
as a spittoon.

A day will come, no doubt, when this poem
will find itself before your eyes. It asks

nothing! Forget it, forget it! It is nothing
but a scream, that cannot fit in a perfect
poem. Have I even time to finish it?

But when you trample on this bunch of nettles
that had been me, in another century,
in a history that you will have canceled,
remember only that I was innocent
and that, like all of you, mortals of this day,

I had, I too had a face marked
by rage, by pity and joy,
an ordinary human face!

[By the rivers of Babylon...]

By the rivers of Babylon we bent down and we wept

but our jailers said:

Sing for us, Israel!

Your eyelids are already heavy

Your expression already drowned, it rushes away

sing us a song

If you remember the country

where you had songs

for rocking children to sleep

for beguiling serpents

for women at the loom

for the laundresses at work

for the Sabbath candles

for the miracles of bread
for the blessing over the wine
for the works and the days
for the aches and the weeks...
We have songs for drunkards
and songs for our idols
for the sailor's goddess
for the priestess of Fate
soldier-songs if anyone has them
songs as beautiful as eggs are round
Then sing us your songs!
from "Meantime"

V

I reckoned you all
yesterday's civilians, bookkeepers, shop owners, farmers
and factory workers and beggars whose nest
is under the bridges of Notre-Dame
and vergers of the sacristy and sons of the Public
Assistance, all the French of France, with clear eyes,
and from the Congo, from the Algerian interior, from Annam
with palm trees hovering in your gaze
and the French of the islands of the Caribbean,
French according to the Rights of Man,
children of the barricade and the guillotine,
republicans, the incorruptible front, the free,

and the Czechs, and the Poles, the Slovaks,
and the Jews from all the ghettos of the world,
who love this land and her shades and her rivers,
who have sown this land with their deaths
and who have become citizens, in death.

XVI

We lay our swollen faces
--it was over-in the ditch
--it was over-and we slept
like dead men under rancid stars.
There wasn't anything to say
or do or eat or dream
--and the dawn was a dirty stream
that swept a shattered world away.

EXODUS - POEM BY BENJAMIN FONDANE

Largo, Lontano e Dolce,
Sempre Poco Rubato

I

Serban Nichifor

♩ = 62

11MusicBox

5RhodesPn *mp*

47Harp *p*

50StringEns1

50StringEns2 *p*

11MusicBox *mf*

5RhodesPn *mp*

47Harp *mp*

50StringEns

50StringEns

TEXT "EXODUS"

11MusicBox *mf*

5RhodesPn *mp*

47Harp *mp*

50StringEns

50StringEns

17

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

21

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

p

25 $\text{♩} = 70$ Poco Più Mosso

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

30

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

35

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

40

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

44

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

47

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

pp

p

Tempo 1

$\text{♩} = 54$

$\text{♩} = 62$

51 *f* *Λ*

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

57 *f* *Λ*

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

6.3

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

p

6.4

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

73

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

mf

mp

78

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

$\text{♩} = 54$ $\text{♩} = 50$ $\text{♩} = 30$

allargando

82 $\text{♩} = 62$ Tempo 1

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

mp

mp

p

85 $\text{♩} = 40$

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

p

p

mf

ATTACCA!

22 December 2012

EXODUS - POEM BY BENJAMIN FONDANE

Estatico, Dolce,
Sempre Poco Rubato

II

Serban Nichifor

10 Glockens.

55 SynthVoic

47 Harp

50 StringEns

50 StringEns

$\text{♩} = 80$

$12/8$

mp

pp

pp

5

10Glockens.

55SynthVoice

47Harp

50StringEns.

50StringEns.

pp

5

7

10Glockens.

55SynthVoice

47Harp

50StringEns.

50StringEns.

7

9

10Glockens.

55SynthVoice

47Harp

50StringEns.

50StringEns.

11

10Glockens.

55SynthVoice

47Harp

50StringEns.

50StringEns.

13

10 Glockens.

55 SynthVoice

47 Harp

50 StringEns

50 StringEns

mf

p

p

15

10 Glockens.

55 Synth Voice

47 Harp

50 String Ens

50 String Ens

p

p

The musical score for measures 15 and 16 of 'The Rose Tree' features five staves. The top staff, labeled '10 Glockens.', is a bass clef with a key signature of one flat and contains three measures of whole notes. The second staff, labeled '55 Synth Voice', is a treble clef with a key signature of one flat and contains three measures of whole notes. The third staff, labeled '47 Harp', is a bass clef with a key signature of one flat and contains two measures of eighth notes, each measure starting with a piano (*p*) dynamic marking. The fourth staff, labeled '50 String Ens', is a treble clef with a key signature of one flat and contains two measures of whole notes, each measure starting with a piano (*p*) dynamic marking. The bottom staff, labeled '50 String Ens', is a bass clef with a key signature of one flat and contains two measures of whole notes, each measure starting with a piano (*p*) dynamic marking.

17

10Glockens.

55SynthVoice

47Harp

50StringEns1

50StringEns2

19

10Glockens.

55SynthVoice

47Harp

50StringEns1

50StringEns2

21 poco a poco precipitando

10 Glockens.

55 Synth Voice

47 Harp

50 String Ens.

50 String Ens.

mp

23 = 85

10 Glockens.

55 Synth Voice

47 Harp

50 String Ens.

50 String Ens.

mp

25 $\text{♩} = 90$

10Glockens.

55SynthVoice

47Harp

50StringEns1

50StringEns2

27 $\text{♩} = 95$

10Glockens.

55SynthVoice

47Harp

50StringEns1

50StringEns2

29 $\text{♩} = 100$ $\text{♩} = 105$

10Glockens.

55SynthVoice

47Harp

50StringEns2

50StringEns1

mp *mf* *mf*

3 $\text{♩} = 105$ Patetico

10Glockens.

55SynthVoice

47Harp

50StringEns2

50StringEns1

mp *mf* *mf*

33

10Glockens.

55SynthVoice

47Harp

50StringEns1

50StringEns2

35

10Glockens.

55SynthVoice

47Harp

50StringEns1

50StringEns2

37

10Glockens.

55SynthVoice

47Harp

50StringEns2

50StringEns1

38

10Glockens.

55SynthVoice

47Harp

50StringEns2

50StringEns1

39

10Glockens.

55SynthVoice *mp*

47Harp *pp*

50StringEns2 *pp*

50StringEns1

41

10Glockens.

55SynthVoice *mf*

47Harp *mp*

50StringEns2

50StringEns1

43

10Glockens.

55SynthVoice

47Harp

50StringEns

50StringEns

p

45

10Glockens.

55SynthVoice

47Harp

50StringEns

50StringEns

mp

49

10Glockens.

55SynthVoice

47Harp

50StringEns

50StringEns

51

10Glockens.

55SynthVoice

47Harp

50StringEns2

50StringEns1

53

10Glockens.

55SynthVoice

47Harp

50StringEns2

50StringEns1

55 $\text{♩} = 80$ Tempo I

10Glockens.

55SynthVoice *mp*

47Harp *pp*

50StringEns.

50StringEns. *pp*

57

10Glockens.

55SynthVoice *morendo*

47Harp

50StringEns.

50StringEns.

59

10Glockens.

55SynthVoice

47Harp

50StringEns.

50StringEns.

61

10Glockens.

55SynthVoice

47Harp

50StringEns.

50StringEns.

$\text{♩} = 60$ $\text{♩} = 40$

pp

ATTACCA

23 December 2012

EXODUS - POEM BY BENJAMIN FONDANE

Sempre Largo, Lontano e Dolce,
Poco Rubato

III

Serban Nichifor

Tempo markings: $\text{♩} = 60$, *rall.*, $\text{♩} = 44$, $\text{♩} = 90$, $\text{♩} = 54$, $\text{♩} = 60$, *A Tempo*

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

p, *mf*, *mp*, *p*, *pp*, *pp*

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

9

2

4

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

11

2

4

13

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

15

rall. ♩ = 54 ♩ = 44 ♩ = 40 ♩ = 50 Immaterialo

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

p

p

19

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

mp

p

23

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

rall.

Poco a poco crescendo ed animando

$\text{♩} = 44$ $\text{♩} = 40$ $\text{♩} = 30$ $\text{♩} = 60$ $\text{♩} = 66$ $\text{♩} = 70$

27 $\text{♩} = 76$ $\text{♩} = 80$ $\text{♩} = 86$ $\text{♩} = 90$

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

mf

mp

31 $\text{♩} = 70$ $\text{♩} = 50$ $\text{♩} = 70$ $\text{♩} = 60$ A Tempo

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

mp

p

12/8

2

4

34

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

36

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

molto rall.

38

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

mf

pp

40 ♩ = 50

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

44 $\text{♩} = 62$

11MusicBox

5RhodesPno *p*

47Harp

50StringEns2

50StringEns2 *pp*

51

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2 *mp*

56

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

pp

61

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

mf

p

mp

65 $\text{♩} = 50 = 30 \text{ } \text{♩} = 62$

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

allargando *A Tempo*

p *pp*

71

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

p *pp*

25 December 2012



Largo, lontano e dolce,
immaterialo

WHEN JEHOVAH CREATED THE UNIVERSE...
- POEM BY BENJAMIN FONDANE -

Serban Nichifor

Reciter

FX6-goblins

$\text{♩} = 60$

p

Cand a creat Iehova universul,
Cu mana lui puternica, divina,
A aruncat un pumn de stele-albastre
Pe-a cerului cupola de lumina.

Reciter

FX6-goblins

10

16

Reciter

FX6-goblins

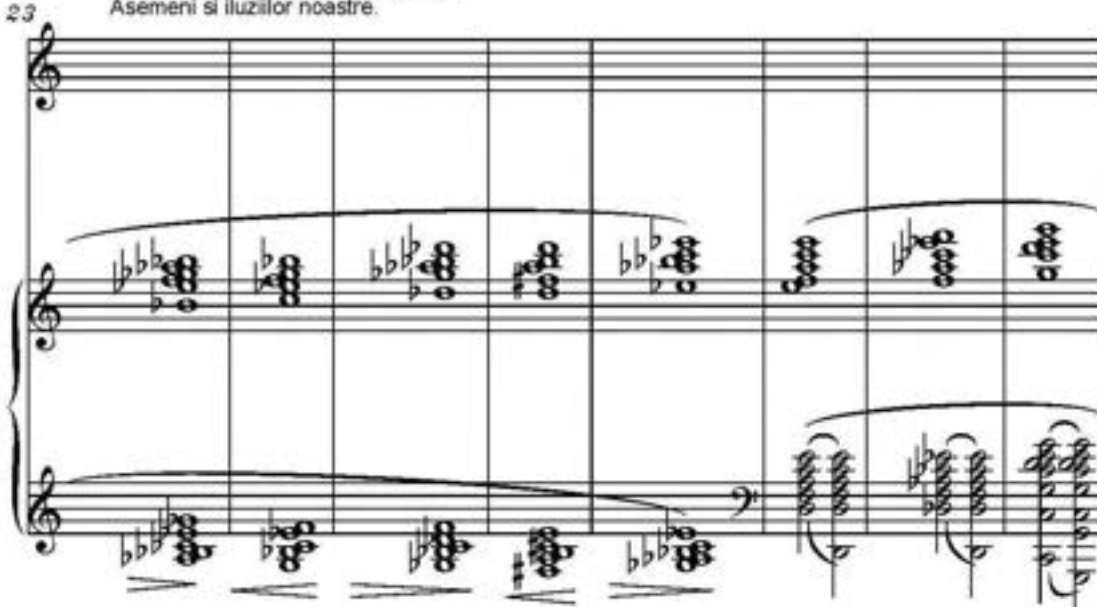


Si astazi stau pe cer imprastiate
Si plang amar nostalgicele astre.
Privind la ele, cred c-au fost create
Asemeni si iluziilor noastre.

23

Reciter

FX6-goblins



31

Reciter

FX6-goblins

44

Reciter

FX6-goblins

26-VIII-2009 - 1-III-2014

IV

Serban Nichifor: Waltz 01, 15-III-2014

Dm

The musical score is arranged in four systems, each with a grand staff (treble and bass clef) and a guitar tab line. The key signature is D minor (Dm) and the time signature is 3/4. The first system features a guitar part with a Dm chord and a bass line with a Dm chord. The second system features a drum part with a 41 Brushhoe Kit and a piano part with a 47 Orchestral Strings. The third system features a piano part with a 47 Orchestral Strings. The fourth system features a guitar tab line with a 5 and a bass part with a 53 Acoustic String Bass.

Guitar **25** Nylon String Guitar

Drums **41** Brushhoe Kit

Piano **47** Orchestral Strings

Tab

Bass **53** Acoustic String Bass

Gm7/C

Tab

7

8

8

8

The image displays a musical score for guitar, organized into four systems. The first system features a treble clef staff with chords labeled **Dm** and **Dm9**, and a corresponding guitar tablature staff below it. The second and third systems consist of a grand staff (treble and bass clefs) with musical notation. The fourth system includes a guitar tablature staff with fret numbers (10, 12, 0, 0, 12, 13) and a grand staff with musical notation.

Score for Serban Nichifor: Waltz 01, 15-III-2014 - Page 4. The score is written for guitar, featuring a treble clef staff with chords and a bass clef staff with a melodic line. The key signature is G minor (two flats). The score is divided into two systems. The first system has four measures, with the first two measures marked 'Gm7/C' and the last two marked 'Bbm6/C'. The second system has four measures, with the first two measures marked '8' and the last two marked '3' and '1'. The score is written in a standard musical notation style with a treble clef staff and a bass clef staff.



Am7 Gm7/C Bbm6/C

Tab

5 5 8 8

Asus Bbsus B9sus

Tab 5 5 5 5 5 6 6 6 2 2

5 7 7 7 7 8 8 8 2 2

5 6

Tab 5 5 5 5 5 6 6 6 2 2

5 7 7 7 7 8 8 8 2 2

5 6

EMaj7/B Em11/B Em13/C#

Tab

4 4 4 4 4 4 5 5 5 5 5 5

2 2 2 2 2 2 7 7 7 7 7 7

4 4 4 4 4 4 5 5 5 5 5 5

4 4 4 4 4 4 7 7 7 7 7 7

7 7 7 9

The image displays a musical score for guitar, consisting of a treble clef staff and a six-line tablature staff. The score is divided into four measures, each with a specific chord label above it: EMaj7/C#, EMaj7/B, Em11/A, and Em11/G. The first two measures (EMaj7/C# and EMaj7/B) feature a rhythmic pattern of eighth notes on the 4th, 6th, and 7th frets of the first string. The third measure (Em11/A) features a rhythmic pattern of eighth notes on the 5th and 7th frets of the first string. The fourth measure (Em11/G) features a rhythmic pattern of eighth notes on the 5th and 7th frets of the first string, followed by a 'tag' and a '3X' (triple) instruction. The tablature staff shows the corresponding fret numbers for each note.

Measure	Chord	Notes (Fret)	Tab
1	EMaj7/C#	4, 6, 7	4, 4, 4 6, 6, 6 7
2	EMaj7/B	4, 6, 7	4, 4, 4 6, 6, 6 7
3	Em11/A	5, 7	5, 5 7, 7 7
4	Em11/G	5, 7	5, 5 7, 7 7

V

Serban Nichifor: Waltz No 2 - Spring

Chords: C C2 Ab7 Ab9/Eb

50 Slow Strings

Guitar 25 Nylon String Guitar

Tab

5 7 5 7 5 7 4 4 4 4 4 4 4 4 4

8

Piano 47 Orchestral Strings

Tab

3 3 4 6

Bass 55 Acoustic String Bass

Drums 41 Brushes Kit

C2 CMaj7/G A9 A7

The image displays a musical score for guitar, organized into four systems. The first system features a treble staff with a melodic line, a guitar staff with chord diagrams, and a bass staff with a melodic line. The second system includes a treble staff with a melodic line, a guitar staff with a triplet, and a bass staff with a melodic line. The third system includes a treble staff with a melodic line, a guitar staff with a triplet, and a bass staff with a melodic line. The fourth system includes a treble staff with a melodic line, a guitar staff with a triplet, and a bass staff with a melodic line.

Serban Nichifor: Waltz No 2 - Spring - Page 2

Dm9 D9/A G9 Gaug

The musical score is written for guitar. It consists of a guitar staff with a treble clef and a tablature staff below it. The chords are Dm9, D9/A, G9, and Gaug. The tablature staff shows fret numbers: 5, 6, 4, 3, 3. The guitar staff shows notes and rests. The tablature staff shows fret numbers: 5, 6, 4, 3, 3.

Serban Nichifor: Waltz No 2 - Spring - Page 3

C2 Eb7 Dm7 G9sus

The image shows a musical score for guitar, featuring four measures of music. The chords are C2, Eb7, Dm7, and G9sus. The score includes a guitar staff with a capo on the 2nd fret, a bass staff, and a guitar tablature staff. The tablature shows fingerings for the first four measures.

Measure 1: C2 (C2, E2, G2, Bb2, D3, F3, A3, C4), Eb7 (Eb3, Gb3, Bb3, D4, F4, Ab4, C5), Dm7 (D3, F3, Ab3, C4), G9sus (G3, Bb3, D4, F4, Ab4, C5).

Measure 2: C2 (C2, E2, G2, Bb2, D3, F3, A3, C4), Eb7 (Eb3, Gb3, Bb3, D4, F4, Ab4, C5), Dm7 (D3, F3, Ab3, C4), G9sus (G3, Bb3, D4, F4, Ab4, C5).

Measure 3: C2 (C2, E2, G2, Bb2, D3, F3, A3, C4), Eb7 (Eb3, Gb3, Bb3, D4, F4, Ab4, C5), Dm7 (D3, F3, Ab3, C4), G9sus (G3, Bb3, D4, F4, Ab4, C5).

Measure 4: C2 (C2, E2, G2, Bb2, D3, F3, A3, C4), Eb7 (Eb3, Gb3, Bb3, D4, F4, Ab4, C5), Dm7 (D3, F3, Ab3, C4), G9sus (G3, Bb3, D4, F4, Ab4, C5).

Serban Nichifor: Waltz No 2 - Spring - Page 4

C C2 Ab7 Ab9/Eb

Tab 3 3 4 6

Serban Nichifor: Waltz No 2 - Spring - Page 5

C2

CMaj7/G

A9

A7

The musical score is for a guitar and bass ensemble. The guitar part is written in two systems. The first system has a treble clef staff with chords and a guitar tablature staff with fret numbers (5, 7, 8, 3). The second system has a bass clef staff with chords and a guitar tablature staff with fret numbers (3, 5, 4). The bass part consists of two systems of staves. The first system has a bass clef staff with notes and rests. The second system has a bass clef staff with notes and rests. The score is in 3/4 time and features a mix of chords and single notes.

Serban Nichifor: Waltz No 2 - Spring - Page 6

Dm9

D9/A

Csus/G

Dm7/G

The musical score is presented in a standard staff format with a treble and bass clef. The guitar tablature is written below the staff, using numbers 1-10 to indicate fret positions. The first system shows four measures of music. The second system shows four measures of music. The third system shows four measures of music. The fourth system shows four measures of music. The fifth system shows four measures of music. The sixth system shows four measures of music. The seventh system shows four measures of music. The eighth system shows four measures of music. The ninth system shows four measures of music. The tenth system shows four measures of music. The eleventh system shows four measures of music. The twelfth system shows four measures of music. The thirteenth system shows four measures of music. The fourteenth system shows four measures of music. The fifteenth system shows four measures of music. The sixteenth system shows four measures of music. The seventeenth system shows four measures of music. The eighteenth system shows four measures of music. The nineteenth system shows four measures of music. The twentieth system shows four measures of music. The twenty-first system shows four measures of music. The twenty-second system shows four measures of music. The twenty-third system shows four measures of music. The twenty-fourth system shows four measures of music. The twenty-fifth system shows four measures of music. The twenty-sixth system shows four measures of music. The twenty-seventh system shows four measures of music. The twenty-eighth system shows four measures of music. The twenty-ninth system shows four measures of music. The thirtieth system shows four measures of music. The thirty-first system shows four measures of music. The thirty-second system shows four measures of music. The thirty-third system shows four measures of music. The thirty-fourth system shows four measures of music. The thirty-fifth system shows four measures of music. The thirty-sixth system shows four measures of music. The thirty-seventh system shows four measures of music. The thirty-eighth system shows four measures of music. The thirty-ninth system shows four measures of music. The fortieth system shows four measures of music. The forty-first system shows four measures of music. The forty-second system shows four measures of music. The forty-third system shows four measures of music. The forty-fourth system shows four measures of music. The forty-fifth system shows four measures of music. The forty-sixth system shows four measures of music. The forty-seventh system shows four measures of music. The forty-eighth system shows four measures of music. The forty-ninth system shows four measures of music. The fiftieth system shows four measures of music. The fifty-first system shows four measures of music. The fifty-second system shows four measures of music. The fifty-third system shows four measures of music. The fifty-fourth system shows four measures of music. The fifty-fifth system shows four measures of music. The fifty-sixth system shows four measures of music. The fifty-seventh system shows four measures of music. The fifty-eighth system shows four measures of music. The fifty-ninth system shows four measures of music. The sixtieth system shows four measures of music. The sixty-first system shows four measures of music. The sixty-second system shows four measures of music. The sixty-third system shows four measures of music. The sixty-fourth system shows four measures of music. The sixty-fifth system shows four measures of music. The sixty-sixth system shows four measures of music. The sixty-seventh system shows four measures of music. The sixty-eighth system shows four measures of music. The sixty-ninth system shows four measures of music. The seventieth system shows four measures of music. The seventy-first system shows four measures of music. The seventy-second system shows four measures of music. The seventy-third system shows four measures of music. The seventy-fourth system shows four measures of music. The seventy-fifth system shows four measures of music. The seventy-sixth system shows four measures of music. The seventy-seventh system shows four measures of music. The seventy-eighth system shows four measures of music. The seventy-ninth system shows four measures of music. The eightieth system shows four measures of music. The eighty-first system shows four measures of music. The eighty-second system shows four measures of music. The eighty-third system shows four measures of music. The eighty-fourth system shows four measures of music. The eighty-fifth system shows four measures of music. The eighty-sixth system shows four measures of music. The eighty-seventh system shows four measures of music. The eighty-eighth system shows four measures of music. The eighty-ninth system shows four measures of music. The ninetieth system shows four measures of music. The ninety-first system shows four measures of music. The ninety-second system shows four measures of music. The ninety-third system shows four measures of music. The ninety-fourth system shows four measures of music. The ninety-fifth system shows four measures of music. The ninety-sixth system shows four measures of music. The ninety-seventh system shows four measures of music. The ninety-eighth system shows four measures of music. The ninety-ninth system shows four measures of music. The hundredth system shows four measures of music.

Serban Nichifor: Waltz No 2 - Spring - Page 7

C69 Bb9 C69 C^{Maj7} C9 C7b5

Tab 3 3 3 6 6 6 3 3 3 6 7

Tab 3 6 3 3 3 3

Serban Nichifor: Waltz No 2 - Spring - Page 8

F6 Ab9 C6/G C9 Caug

The musical score is organized into five systems, each corresponding to a specific chord: F6, Ab9, C6/G, C9, and Caug. Each system consists of three staves: a treble clef staff, a bass clef staff, and a guitar tablature staff. The tablature staff includes fret numbers (e.g., 6, 7, 8, 4, 3, 1) and symbols for guitar techniques such as bends (marked with a 'b' and a curved line) and slides (marked with a 's' and a horizontal line). The first system shows the initial chord voicings and their movement. The second system continues the harmonic progression. The third system introduces a new melodic line in the treble staff while the bass staff provides a steady accompaniment. The fourth system features a more complex bass line with eighth notes. The fifth system concludes the sequence with a final chord voicing.

Serban Nichifor: Waltz No 2 - Spring - Page 9

F69

Bb9

C/G

C#/GD^{m/G}Eb^{m/G} G7

The musical score is presented in two systems. The first system consists of a treble staff, a guitar tablature staff, and a bass staff. The second system also consists of a treble staff, a guitar tablature staff, and a bass staff. The guitar tablature staff is labeled 'Tab' and contains numerical fret numbers. The bass staff contains musical notation for the left hand. The score includes various musical notations such as chords, single notes, and rests.

Serban Nichifor: Waltz No 2 - Spring - Page 10

C C2 Ab7 Ab9/Eb

Tab

3 3 4 6

Serban Nichifor: Waltz No 2 - Spring - Page 11

C2

CMaj7/G

A9

A7

The musical score is for a guitar piece titled "Waltz No 2 - Spring" by Serban Nichifor. It is page 12 of the score. The piece is in C major, indicated by the key signature of one flat (Bb) and the chord symbols C2, CMaj7/G, A9, and A7. The score is written for guitar and includes a tablature system. The guitar part is in C major, with a key signature of one flat (Bb). The score is divided into four measures, each with a specific chord: C2, CMaj7/G, A9, and A7. The tablature system shows the fret numbers for each note. The first system shows the guitar part in the treble clef, and the second system shows the guitar part in the bass clef. The third system shows the guitar part in the treble clef, and the fourth system shows the guitar part in the bass clef. The tablature system is located between the first and second systems, and between the third and fourth systems.

Serban Nichifor: Waltz No 2 - Spring - Page 12

Dm9

D9/A

G9

Gaug

The musical score is presented in a multi-staff format. The top staff is a treble clef staff for guitar, followed by a guitar tablature staff. The bottom staff is a bass clef staff. The score is divided into four measures, each corresponding to a chord: Dm9, D9/A, G9, and Gaug. The tablature includes fingerings and fret numbers for each note.

Measure 1 (Dm9): Treble staff has a dotted quarter note G4 and an eighth rest. Bass staff has a dotted quarter note G2. Tablature has a dotted quarter note G2.

Measure 2 (D9/A): Treble staff has a dotted quarter note A4 and an eighth rest. Bass staff has a dotted quarter note A2. Tablature has a dotted quarter note A2.

Measure 3 (G9): Treble staff has a dotted quarter note G4 and an eighth rest. Bass staff has a dotted quarter note G2. Tablature has a dotted quarter note G2.

Measure 4 (Gaug): Treble staff has a dotted quarter note G4 and an eighth rest. Bass staff has a dotted quarter note G2. Tablature has a dotted quarter note G2.

Serban Nichifor: Waltz No 2 - Spring - Page 13

C2 Eb7 Dm7 G9sus

Tab 5 5 4 4 4 5 5 5 3

Tab 3 6 5 3

Serban Nichifor: Waltz No 2 - Spring - Page 14

C C2 Ab7 Ab9/Eb

Tab 3 3 4 6

Serban Nichifor: Waltz No 2 - Spring - Page 15

C2

CMaj7/G

A9

A7

The image displays a page of musical notation for guitar, organized into four measures. The notation includes a treble clef staff, a bass clef staff, and a guitar tablature staff.

- Measure 1:** Treble staff has a whole note chord (F#4, A4, C5). Bass staff has a whole note chord (F#2, A2, C3). Tablature staff shows the fret numbers: 5, 7, 8 on the first string; 5, 7, 8 on the second string; and 8 on the third string.
- Measure 2:** Treble staff has a whole note chord (F#4, A4, C5). Bass staff has a whole note chord (F#2, A2, C3). Tablature staff shows the fret numbers: 7, 9, 10 on the first string; 7, 9, 10 on the second string; and 8 on the third string.
- Measure 3:** Treble staff has a whole note chord (F#4, A4, C5). Bass staff has a whole note chord (F#2, A2, C3). Tablature staff shows the fret numbers: 7, 9, 10 on the first string; 7, 9, 10 on the second string; and 8 on the third string.
- Measure 4:** Treble staff has a whole note chord (F#4, A4, C5). Bass staff has a whole note chord (F#2, A2, C3). Tablature staff shows the fret numbers: 7, 9, 10 on the first string; 7, 9, 10 on the second string; and 8 on the third string.

Serban Nichifor: Waltz No 2 - Spring - Page 16

Dm9

D9/A

Csus/G

Dm7/G

The musical score is presented in a system of four measures. Each measure is associated with a specific chord: Dm9, D9/A, Csus/G, and Dm7/G. The guitar part is written in a treble clef staff, showing chords and a bass clef staff with a 'Tab' section indicating fret numbers (5, 5, 3, 3). The bass line is written in a bass clef staff. The music is in a 3/4 time signature.

Serban Nichifor: Waltz No 2 - Spring - Page 17

C69 Bb9 C69 C^{Maj7} C9 C7b5

Tab 3 3 3 6 6 6 3 3 3 3 3 3

3 6 3 3 3 3

Serban Nichifor: Waltz No 2 - Spring - Page 18

F6 Ab9 C6/G C9 Caug

The image displays a guitar score for five chords: F6, Ab9, C6/G, C9, and Caug. The score is organized into three systems. Each system consists of three staves: a treble clef staff, a bass clef staff, and a guitar tablature staff. The first system shows the initial voicings for each chord. The second system shows the bass line and a simplified treble line. The third system shows the bass line and a simplified treble line. The tablature staff provides fret numbers for each note.

Serban Nichifor: Waltz No 2 - Spring - Page 19

F69

Bb9

C/G

C#/GD^{m/G}Eb^{m/G}

G7

The musical score is for a guitar piece. It is divided into two systems. The first system has three staves: a treble clef staff with chords, a guitar staff with chords, and a guitar tablature staff with fret numbers. The second system also has three staves: a treble clef staff with a melody, a bass clef staff with a bass line, and a guitar tablature staff with fret numbers. The tablature staff in the second system shows fret numbers 1, 6, 3, 3, 3, 3, 3. The score is in 4/4 time and features a mix of chords and melodic lines.

Serban Nichifor: Waltz No 2 - Spring - Page 20

VI

Serban Nichifor: Waltz 03

Chord progression: Dm C#m/D Cm/D Bm/D

The musical score is written for a 3/4 time signature. It features a melody in the treble clef and a bass line in the bass clef. The chords are Dm, C#m/D, Cm/D, and Bm/D. The score includes a guitar tab for the fifth fret and a bass line. The drum part is written in the bottom system.

String 50 Slow Strings

Piano 47 Orchestral Strings

Tab 5

Bass 55 Acoustic String Bass

Drums 41 Brushed Kit

Bbm/D

BbmMaj7/G

C#m6/F#

Gm6/Gb

The musical score is written for guitar and consists of four systems. The first system shows a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The second system shows a grand staff with treble and bass clefs. The third system includes a guitar tablature section with five lines, showing fret numbers (5, 3, 2, 0, 2) and a 'Tab' label. The fourth system shows a grand staff with treble and bass clefs. The score is written in a key signature of one flat (Bb) and a common time signature (C).

Serban Nichifor: Waltz 03 - Page 2

B+ Bbm/B Am/B Abm/B

Tab 2 2 2 2

Serban Nichifor: Waltz 03 - Page 3

Gm/B GmMaj7/E A#m6/D# Em6/D#

Tab 2 0 6 6

Serban Nichifor: Waltz 03 - Page 4

Ab+ Gm/Ab Gbm/Ab Fm/Ab

Tab

4 4 4 4

Serban Nichifor: Waltz 03 - Page 5

Em/G#

EmMaj7/C#

Gm6/C

C#m6/C

The musical score is written for guitar and consists of four measures. The first measure is marked with the chord Em/G#. The second measure is marked with EmMaj7/C#. The third measure is marked with Gm6/C. The fourth measure is marked with C#m6/C. The score includes a tablature section with the following fret numbers: 4, 9, 3, 3. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes treble and bass staves, with the bass staff containing a complex bass line in the final measure.

Serban Nichifor: Waltz 03 - Page 6

F+ Fm FmMaj7 Fm7

Tab

1 1 1 1

Serban Nichifor: Waltz 03 - Page 7

Fm9 Fm7 Fm6 F+

3X

3X

Tab

1

3X

3X

Serban Nichifor: Waltz 03 - Page 8

VII

CATHEDRAL NATURE
for 5 Electronic Organs
- Visual Music
composed with Noatikl software -

Lontano, Dolce e Rubato
(free synchronization)
1 Half Note = cca 40-60

Serban NICHIFOR

4' 8'

4' 8'

4' 8'

4' 8'

8'

8' 16'

p

p

POCO A POCO CRESCENDO

17

34

mf

51

f

Ad libitum VI-

67

mf f mp

82

-DE POCO A POCO DIMINUENDO
Ad libitum

mf f

97

mf mp p

mf mp p

mf mp p

mf mp p

mf mp p

113

$\text{♩} = 54$ $\text{♩} = 50$ $\text{♩} = 44$ $\text{♩} = 40$

rall. pp

rall. pp

rall.

Good Friday, April 18, 2014

VIII

In Memoriam LIANA ALEXANDRA
 "SONG WITHOUT WORDS"
 for Chorused Piano
 created with Noatikl Software

Serban NICHIFOR

Lontano e Dolce,
 sempre Piano

$\text{♩} = 60$

p

27

54

78

105

April 27, 2014

IX

LONTANO WALTZ
for Solo Clarinet, Celesta and Strings
- score in C -

Lento e Lontano, Quasi Senza Tempo

Serban Nichifor

♩ = 60

Solo Cl

mp *dolcissimo*

Celesta

mp

Strings

p

11

Solo Cl

Celesta

Strings

20

Solo Cl *mf*

Celesta *mp*

Strings

30

Solo Cl *rall.* $\text{♩} = 50$ $\text{♩} = 60$

Celesta

Strings

Bucharest, 27 July 2013

PRAYER FOR THE VICTIMS OF THE HOLOCAUST**Trumpet in B-flat and Organ****To Maestro Ivano Ascari**

Prayerfully

Serban Nichifor

The musical score is written for Trumpet in B-flat (Tr) and Organ (Org) in 3/4 time. The key signature has one sharp (F#). The tempo is marked as 70 beats per minute. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 12. The Organ part is marked with a mezzo-forte (mf) dynamic. The Trumpet part in the second system is marked with a forte (f) dynamic. The Organ part provides a harmonic accompaniment with chords and a steady bass line. The Trumpet part has a melodic line in the second system, starting with a half note and followed by eighth notes.

Tr = 70

Tr

Org

mf

9

Tr

f

Org

15

Tr

Org

Measures 15-19. The Treble staff (Tr) features a melodic line with a long slur over measures 15-19. The Organ (Org) part consists of chords in the right hand and a moving bass line in the left hand.

20

Tr

Org

Measures 20-24. The Treble staff (Tr) features a melodic line with a long slur over measures 20-24. The Organ (Org) part consists of chords in the right hand and a moving bass line in the left hand.

25

Tr

Org

Measures 25-29. The Treble staff (Tr) features a melodic line with a long slur over measures 25-29. The Organ (Org) part consists of chords in the right hand and a moving bass line in the left hand.

30

Tr

Org

35

Tr

Org

40

Tr

Org

ff

ff

3

6

The image displays a musical score for two instruments: Tr (Trumpet) and Org (Organ). The score is divided into three systems, each containing two staves. The first system covers measures 30 to 34, the second system covers measures 35 to 39, and the third system covers measures 40 to 44. The key signature is one sharp (F#) and the time signature is 4/4. The Tr part features melodic lines with various ornaments, including triplets and sextuplets, and is often marked with a slur. The Org part provides harmonic support with chords and moving bass lines. The score includes dynamic markings such as *ff* (fortissimo) and articulation marks like accents. The page number 3 is centered at the bottom, and the website free-scores.com is printed at the very bottom.

43

Tr

Org



48

Tr

Org



53

Tr

Org



57

Tr

ff

Org

f



63

Tr

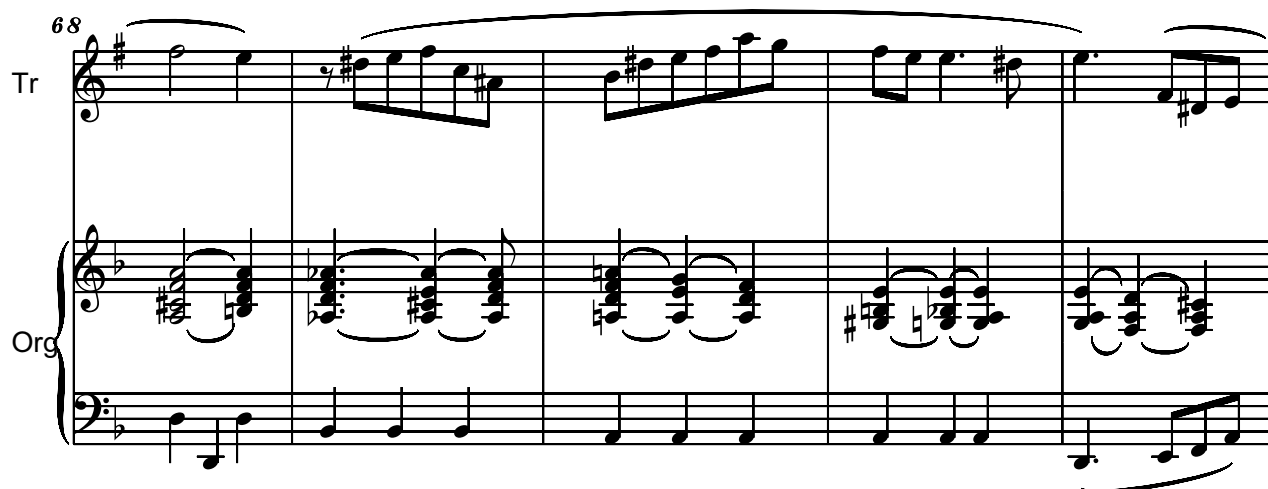
Org



68

Tr

Org



73

Tr

Org

73

78

Tr

Org

78

83

Tr

Org

83

88

Tr

Org

rall.

$\text{♩} = 50$

3

3

3

organo pleno

Ped.

23 January 2015

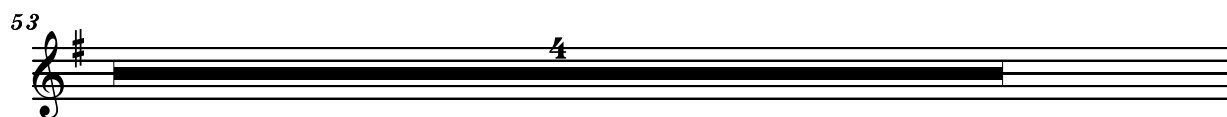
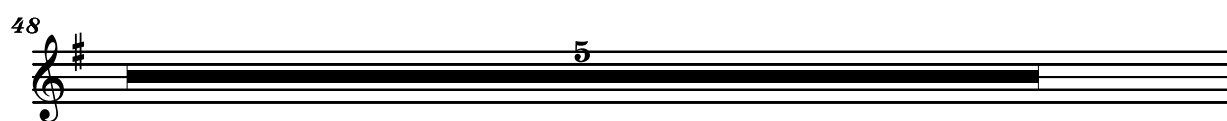
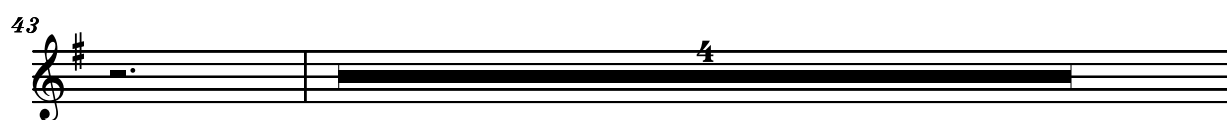
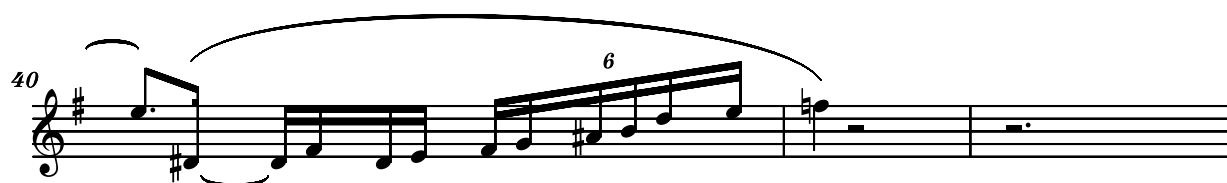
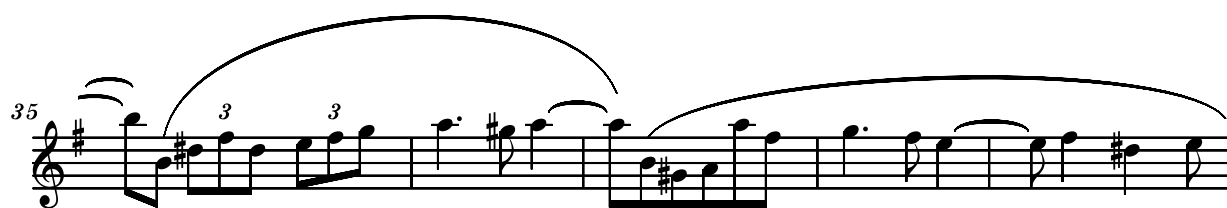
The image shows a musical score for two parts: Tr (Trumpet) and Org (Organ). The score is in 2/4 time and features a key signature of one sharp (F#). The Tr part begins at measure 88 with a half note F#4, followed by a triplet of eighth notes (G#4, A4, B4) marked 'rall.' and a tempo indication of '♩ = 50'. This is followed by another triplet of eighth notes (C5, D5, E5) and then a series of half notes (F#4, G#4, A4, B4, C5, D5, E5, F#4). The Org part consists of chords in the right hand and a bass line in the left hand. The right hand plays chords of F#4-A4, G#4-B4, and A4-C5. The left hand plays a bass line of F#3, G#3, A3, B3, C4, D4, E4, F#4. The score ends at measure 92. A 'Ped.' (pedal) marking is present under the final measure of the Org part. The date '23 January 2015' is written at the bottom right.

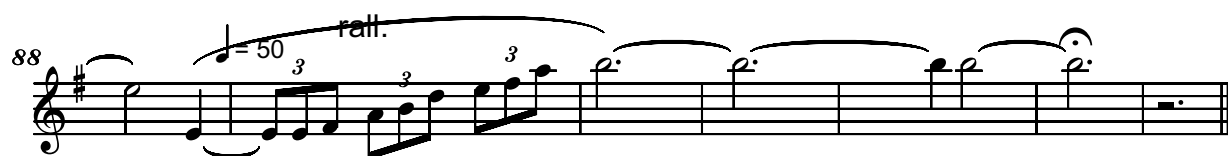
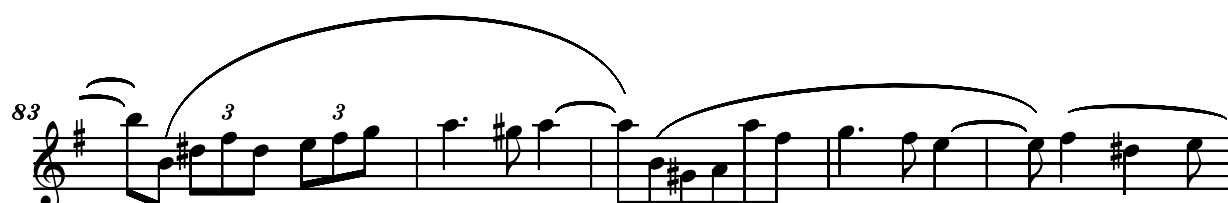
PRAYER FOR THE VICTIMS OF THE HOLOCAUST**Trumpet in B-flat and Organ****To Maestro Ivano Ascari****Trumpet Part**

Prayerfully

Serban Nichifor

The musical score is written for a Trumpet in B-flat and Organ. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as 'Prayerfully' and the metronome is set to 70. The score consists of six staves of music. The first staff is a whole rest, marked with an '8' above it. The second staff starts at measure 9 and features a series of eighth and sixteenth notes, with a forte 'f' dynamic marking. The third staff starts at measure 15 and continues the melodic line. The fourth staff starts at measure 20 and includes some chromatic movement. The fifth staff starts at measure 25 and continues the melodic development. The sixth staff starts at measure 30 and concludes the piece with a final melodic phrase. The score is written for a single trumpet part, with the organ part implied by the title.





Dedicated to trumpet virtuoso Ivano Ascari

SHOFAR CALL
for Trumpet in C and Organ
Version 1

GRANDIOSO

Serban Nichifor

$\text{♩} = 44$

ff

mf

mf

4

3

3

8

$\text{♩} = 80$ $\text{♩} = 60$ $\text{♩} = 50$

mf *f* *ff*

mf *f* *ff*

allargando

Dedicated to trumpet virtuoso Ivano Ascari

SHOFAR CALL
for Trumpet in C and Organ
Version 3

GRANDIOSO

Serban Nichifor

♩ = 44

ff

mf

mf

4

3

3

8

♩ = 80

♩ = 60

♩ = 50

allargando

mf

f

ff

mf

f

ff

SUKKOT DANCE**for 2 Clarinets in B-flat and Piano****Allegro****Dedicated to clarinet virtuoso Michele Gingras****Serban Nichifor**

$\text{♩} = 120$

The musical score is written for two clarinets in B-flat and piano. It is in 4/4 time with a tempo of 120 beats per minute. The key signature has two sharps (D major). The score is divided into three systems. The first system shows the piano accompaniment starting with a mezzo-forte (mf) dynamic. The second and third systems show the entry of the two clarinets with a forte (f) dynamic, playing a rapid sixteenth-note melody. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.



The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). They contain a continuous melody of eighth and sixteenth notes, often beamed together. The bottom two staves are in bass clef, forming a grand staff. They provide harmonic support with chords and single notes, including some rests.



The second system of musical notation also consists of four staves. The top two staves continue the melodic line from the first system, with some notes marked with accents. The bottom two staves continue the harmonic accompaniment, featuring a mix of chords and single notes.



The third system of musical notation consists of four staves. The top two staves show a change in the melodic texture, with some notes marked with accents. The bottom two staves continue the harmonic accompaniment, maintaining the same rhythmic and harmonic patterns as the previous systems.



The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music features a complex melodic line in the upper staves with many beamed sixteenth and thirty-second notes, and a more rhythmic accompaniment in the lower staves with chords and single notes.



The second system of musical notation continues the piece with four staves. It maintains the same instrumental and key signature setup. The melodic lines are highly active, with frequent sixteenth-note patterns and slurs. The accompaniment provides a steady harmonic foundation with chords and moving bass lines.



The third system of musical notation concludes the piece with four staves. It includes dynamic markings: *ff* (fortissimo) and *fff* (fortississimo) in the upper staves, and *f* (forte) in the lower staves. The system ends with a double bar line. The date "25-IX-2018" is printed at the bottom right of the system.

25-IX-2018

A Tribute in Honor of ARIEL SHARON

Maestoso

Serban Nichifor

Trumpets in C

$\text{♩} = 60$

ff x 2 - with Strings

Organ

f x 2 - with Strings

Piano

ff x 2 - with Strings

Trumpets in C

Organ

Piano

Trumpets in C

Organ

Piano

fff

Trumpets in C

Organ

Piano

Trumpets in C

allargando

Organ

Piano

Bucharest,
January 11, 2014

Trumpets in C

allargando

Organ

Piano

Bucharest,
January 11, 2014